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TREK'S SEXY FIFTY

KARI WUHRER
ON "ANACONDA"

LA FEMME NIKITA

TIA CARRERE

DONNA D'ERRICO ON "BAYWATCH NIGHTS"

Volume 5 Number 2





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ATTRACTIONS F A T A L E

By LAURA SCHIFF

●Jocelyn Seagrove, the sci-fi siren interviewed in *FF 5:12*, landed a weekly role in Aaron Spelling's Fox series, *PACIFIC PALISADES*.

●THE DWELLING has been sitting on the shelf since 1992. But the "brassy black comedy," which aired Michelle Bauer (4:2) and erotic thriller diva Sore Suzanne Brown (2:3) with Burt Ward, is finally scheduled to debut direct-to-video. The film initially encountered some snags when producer Glen Krel sought a "better than average" platform for the film's release. "But it turned over hands a few times and the distributors never carried through with it. They basically just dropped the ball," explains Bauer, who plays a dead starlet resurrected into a saucy succubus. "This cult of Satan worshippers takes me into one of their seances, and I become possessed."

THE DEMENTED, another Bauer movie that was produced but abandoned in 1992, "has found a distributor. The producers make this wonderful picture but, when it comes time to find someone to distribute it for them, they run into problems. Anyway, the plot involves a Satanic serial killer who literally steals hearts. I play a blackmailing, evil luscious."

Bauer just wrapped *KID WITCH*, a children's movie produced and directed by Fred Olen Ray. Fred's in post-production with it now. There's a bunch of interest in it, so—hopefully—that will happen very, very quickly. I also completed a Zalman King production titled *SHAME*; I was cast as a very sed homeemaker, who confesses her shame to a psychologist. The stuff I'm doing now is getting much more dramatic and much more serious. I'm really trying to make a change in my avenues here. I'm trying to cross over into more serious, older roles."

The comely actress is currently working on *INTERFACE*, a sci-fi film about a couple who kindle romance on the Web. Tane McKure co-stars.

●Sheen Rappaport, the *LITTLE WITCHES* star who was profiled in *FF 5:12*, just wrapped *TWO SMALL VOICES* for the Lifetime network. "This movie is based on a true story," explains Rappaport. "It's about a woman who filed a civil action suit against Don Corning for defective silicone breast transplants." Rappaport plays the antagonistic daughter



Leslie Olan notes film roles are secondary to her education as a veterinarian; she recently wrapped some fantasy films (*BUTTERSCOTCH*) to pay the tuition.

opposite Mary McDonnell's litigious mother.

●Brinke Stevens is bettering the sale of *The Returner*, her fourth screenplay. "I sold my first three scripts, the last one being *TEENAGE EXORCIST*, which I also starred in," says the actress/writer. "The *Returner* is a big-budget, romantic ghost story." *Jeeking In*, Stevens' short story which was recently published in *Hot Blood*, may be adapted into one of the *TALES FROM ALPHAVILLE*, a maiden series on the Sci-Fi Channel. The same network is scrutinizing another Stevens property. "It's called *Pale Dreamer*, a sci-fi cat-and-mouse game on a spaceship. I'd play the wicked alien who terrorizes

an American crew."

●Tina Desree Berg, who served as star and executive producer of *BIKINI HOTEL*, negotiated the film's current Pay-Per-View sale and its summer '97 transplant to Cinemax. "We're actually thinking of making it into a TV series," she says. "I can't really talk about it yet, because we're currently in negotiations. We're considering it."

●She launched her career with *DAMIEN'S SEED* (formerly *BLUE WAVES*), "a seamy, scary thriller about sorcery." Then she did the starlet thing for a Playboy video, *TWINS AND SISTERS II*; "I did it with my sister, Caroline. It was originally just supposed to be twins, and we went in there pretending

that we were twins even though we're really half-sisters. Finally, we told them that we weren't twins. We got fired, then re-hired, then fired, then they re-hired us again and added 'Sisters' to the title." Later, however, Leslie Olan is keeping a low profile: "My thing, right now, is taking a calculus class, so I'm turning down a lot of acting jobs. I need to focus on school. I want to be a veterinarian." We wish you all the best, Lesie.

●Athena Messey (*FF 5:7*) recounts *TERMINATION MAN*, a Roger Corman shoot-'em-up recently produced in Ukrainian territory. "It's an action flick with lots of explosions. We didn't have toilets or hot water. The food was so horrible that every American was sick with either diarrhea or vomiting. And as far as safety on the set—boy!—everyone was just sort of out to cover their own. I mean, we had explosions going off in front of our faces that were sometimes ten times bigger than they were supposed to be. It was very dangerous. I got hit in the face with cement chunks from one of the explosions. On the very first day of the set, one of the actors got covered in kerosene, and so did the DP and the camera. Luckily, the explosion didn't go off when it was supposed to; otherwise, everyone would have been up in flames." In the meantime, you can check her out on the Showtime network in *THE UNSPEAKABLE*, but don't look for this title in retail outlets; the film will debut on video (July 29th) as *SHADOW OF THE SCREAM*.

●*FF* cover woman Barbara Leigh (4:3) is applying the finishing touches to her "tell all" autobiography, *The King, McQueen and the Love Machine*. The book, co-written by Marshall Pencil, chronicles Leigh's liaisons with Elvis Presley, Steve McQueen and former MGM/CBS president, Jim Aubrey. "Steve McQueen and I met during the reading for his rodeo film, *JUNIOR BONNER*," reveals the actress/author. "Steve came running after me, after the reading, and asked me for a date. So we started dating, and then he went away on location to do the movie. I, initially, did not get the part. He called me up with a big surprise—the girl who did get the part was ill and unable to complete it. Steve pulled some strings and got me the part. So not only was I having a romantic affair with him, but I got to play his romantic interest in the film

as well." Leigh recently posed for a *Playboy* shoot that will soon debut to concurrently tie-in with the book's publication.

Leigh revealed in her *FF* interview that, back in 1976, she had been cast as Vampirella in a Hammer Film but production was scuttled: "Nevertheless, I have kind of a cult following for Vampirella," she smiles. "I told Jim Wynorski, who directed last year's *VAMPIRELLA* movie with Talisa Soto in the role (5:5), that I'm getting this fan mail, in which people tell me how great I was in his movie! And we laugh, because it's kind of a compliment that my name is synonymous with Vampirella; people don't even look at the credits to see that this is not Berbere Leigh, but Talisa Soto. So I send these people a picture of me and Forrest J. Ackerman, who created Vampirella, and tell them I'm not the girl."

● Heather E. Parkhurst, *SHERMAN OAKS* star and *FF* cover woman (5:10), is prepping to play the live-action embodiment of TOMMY GUNN, an adaptation of London Nights' comic book heroine. The Ministry of Film engaged David Quinn to develop a treatment, but an approved script is still tentative. "I thought the title character was tough and cool," says Parkhurst. "Ministry producer Ladd Vance brought the project to me and asked if I would play Tommy Gunn, who's a cyborg bounty hunter. He showed me the comic book and I said, 'Well, yeah!' Comic book characters are, right now, pretty hot in the franchising market." Though plot details are sketchy, the central story involves Gunn's pursuit of a former World Tech employee who absconds a computer-driven doomsday machine.

Meantime, the sitcom star is wrapping *MIAMI HEAT* for PM Entertainment. "The movie is about a bikini beauty contest," smiles Parkhurst. "I play this shy, plain-Jane makeup artist named Jamie. All the girls think that if I put on some makeup and let my hair down, I'd be able to enter the bikini contest with them. It's kind of like the 'ugly duckling who turns into a swan'-type of scenario." Don't miss Heather's home to Barbie, the original silicone babe, in *Playboy's* celebrity pictorial this summer.

● Jacqueline Lovell (5:7), Full Moon's #1 femme, just returned from the Romanian set of *HIDEOUS*. "The



Starring in *HIDEOUS*, Full Moon's monster mash, Jacqueline Lovell locks-up her title as the cottage industry's #1 horror/fantasy draw. Lovell is shooting her latest saga in Russia.

shoot went very well," summarizes Lovell about her "monster" epic. "Everything is so cheap over there. Four bottles of wine and a meal for six is only \$25.00!"

"I have only one nude scene in the film—well, not completely nude, I do wear a gorilla mask. Among the sets was this incredibly beautiful, high-ceiling castle adorned with opulent paintings. Michael Glinitski, the lead actor, pretended to be an expert on the aristocracy who posed for the paintings. He pointed to one painting and declared, 'That's Uncle Peepa.' I later found out that 'peepa' is a foreign translation for 'chronic masturbator'! I mean, there had already been a bunch of talk about what his uncle's favorite games were, like 'Hide and go peepa' and—'Say good night, Jacky!'"

● East Coast aficionados, prepare for a mass migration to the Horror-Fi Expo conceive on October 4th (10 AM-5 PM). A \$6.00 admission buys you time with a guest roster that includes SHAMPOO HORNS star Tiffany Shepis, Oscar nominee Candy Clark (5:10), *Vampirella* model and cover woman Manon Kelley (4:7), filmmaker Ted

Bohus, makeup wizard Tom Savini, etc. Mandy Leigh, starring in *GAME OF PLEASURE*, will debut her model kit; heard it through the grapevine that Dark Rose's sculptors have rendered Leigh into a "nude sorceress who's chained in captivity." Honest.

Tickets can be ordered from Sunrise Productions, P.O. Box 340625, Ryder Station, N.Y. 11234. Phone: 708-241-6477. Site of the convention is St. Paul's Auditorium on 9th Avenue between 59th & 60th Streets, Manhattan.

● The aforementioned Tiffany Shepis, who struck a pose as *FF*'s 5:12 centerfold, is debuting her torrid cheesecake poster, clad in abbreviated, Red-Hot Riding Hood tops, the sultry siren struts her stuff near the back wheel of a chopper. Full-color, this pin-up measures 22x34. And it's a limited edition! Available for only \$8.00, price includes shipping (each poster is rolled within a tube). Tiffany Shepis, P.O. Box 735, New York, N.Y. 10185-0735.

● Flashback: Roger Corman's production, *GALAXY OF TERROR* (1981). The plot: A rescue unit is organized to probe a "Planet of Hor-

rors" (the film's original title). The cast included sitcom veterans (HAPPY DAYS' Erin Moran, MY FAVORITE MARTIAN's Ray Walston), an actor would turn softcore producer (RED SHOE DIARIES' Zalman King), an actor whom Indian tribes would christen "Men Crippled by Sequel Overkill" (Robert Englund) and blonde bombshell (Tatita O'Connell). The whole point of this thing: The scene that still provokes controversy involves Ms. O'Connell's less-than-chaste dalliance with a horny, 25-foot maggot. Somehow peeling-off O'Connell's clothes,



the oversize larva pins and stiles the bosomy beauty under its leathery hide and then it proceeds to—eat her? molest her?

The scene is so abstract that it can hardly be gauged as misogyny. One director notes that "I runs neck and neck, with RE-ANIMATOR's 'trussed, naked girl/severed head' finale, as the most perversely arousing scene in horror film history." We've been inundated with E-Mail requesting O'Connell's commentary; her scene is globally regarded as a "gaily pleasure."

Though O'Connell made a string of B-films (NEW YEAR'S EVIL, CAGED FURY, et al.), she admits "everyone focuses on my 'glam maggot' scene." Well, we've not only interviewed the lovely actress—end, yes, she candidly comments on that damn scene's notoriety—but that photographed O'Connell as a hot summer centerfold. In the meantime, you may communicate with O'Connell, currently the director of Canoco Publishing Company, via her Website (<http://hollywoodnetwork.com/as-hollywood>) or e-mail (indusbyedg@earthlink.net).

Kari Wuhrer on ANACONDA

THE FORMER MTV-VJ IS CAST AS DESSERT FOR A 40-FOOT SNAKE; BUT, AS A "SLIDER," SHE'S GUNNIN' FOR ZOMBIES.

BY DOUGLAS EBY

Though repeatedly punctured, Kari Wuhrer developed a tolerance for the immunization shots; she couldn't wait to check out the Amazonian turf that was tied in to ANACONDA, her "monster snake gone amuck" siege: "It was an incredible place. The jungle is disappearing, so it's becoming more civilized than its past depictions in books and in the *National Geographic*. We stayed in a hotel that was located in Manaus, a city in the center of the Amazon.

"The hotel was rated four stars though it was surrounded by jungle—and the humidity was so bad that if you turned off your air conditioner, even for a minute, the walls started raining. It was great. Everybody was complaining and they all wanted to go home, but I *loved* it. I wish we could have shot the whole film down there.

"Then we stayed at this jungle hotel, and the only way you could get there was by boat. We went during the wet season, when the rivers are swollen, so it was really beautiful. One early morning, I was waiting on the bank of the river for the boat to take me to the set; I'm eating a croissant, and this little parrot comes



Wuhrer & Eric Stoltz hunt the hungry ANACONDA: fix technician Walt Costa designed two mechanical embodiments, 25 ft., the other 40 ft., of the title critter.

along. Within a half hour, I had that bird eating off my shoulder and nibbling my neck. It was so incredible, sitting in this jungle with the river and these smells and sounds, and this little bird. When the boat came, he kept following me, hanging onto my shoulder. It was so surreal."

Wuhrer was cast in the film as Denise, the production manager of a documentary film crew: "My character went to college with Terri [Jennifer Lopez], who is the director of the film, and she brings her boyfriend along, who takes the job of sound man. Denise thinks she's going to have this incredible, fun-romantic adventure on this boat within

the jungle. She's really free-spirited and when she slams into all this danger, she's just not emotionally prepared and sort of has a breakdown. She attempts to find the strength, but you can see the slow deterioration of her sanity. It was fun playing someone who was so positive and trusting. She had a little bit of a religious background, and had a lot of faith."

She also enjoyed the flexibility of the role. "At the point of breakdown, I gather up enough strength to make an attempt on the life of a psychotic man named Sarone [Jon Voight]. You can see Denise make this total adjustment from being really comatose to really at-

tempting a murder. It was all shot out of sequence with Voight—who's very giving—and that, in itself, was an incredible experience."

Then again, Wuhrer is no stranger to the horror and fantasy genres. Last year, she was cast in THINNER, an adaptation of the Stephen King novel, as a gypsy "who had a lot of violent energy and passion." The film's director, Tom Holland, commented in *People* magazine, "I needed someone who is strong, not a shrinking violet, and physical. I also needed someone who is sexy. Kari Wuhrer is all of those things."

The actress, whose sci-fi credits include TERMINAL JUSTICE and the current SLIDERS on Fox, cautions me that she's "not a Trekkie. But I love fantasy because, as an actor, that's what we rely on the most—our imagination. And you get to stretch it really far when you're playing in a situation that's so unreal."

"When we were shooting ANACONDA, it was pretty much fun to imagine this gigantic snake attacking you. The animatronic snake was great but, in spite of all the CGI special effects used in the film, we still had to react a lot to grip stands with tape on it. That was challenging; I had to be the female that reacted with the



SEX AND THE OTHER MAN, a Sundance fave starring Wuhrer, was awarded a trophy as Best U.S. Independent film at Fort Lauderdale's Festival.

most fear, and really had to gauge what that was going to be like at various levels. I had to break down the script: Which would be the beats that were going to be the most frightening? Which would be the beats I'd use as a prelude or buildup to this incredibly terrifying fate? I think I was really successful at that. It was the first time I've worked with anything animatronic, and it was also one of the first times I've worked with real CGI equipment. You never really know what's going to happen in post, so it's difficult to gauge what your reactions are likely to be...how intense you're going to be."

She is similarly challenged with SLIDERS, reacting to an antagonist who won't take visible shape until weeks subsequent to her shoot: "As a military captain who was a fighter

pilot, I end up having to slide through the various dimensions with the Sliders to avenge my husband's death. He was murdered by Roger Daltrey's character. I come up against zombies and a fog world, and there's CGI in that, so you have to imagine this thick fog that will be put in later."

Wuhrer & Ice Cube lose a shipmate to ANACONDA. R: "The animatronic serpent was great," but grip stands served as snake doubles. "I used my imagination."



"I love the little guerrilla films I do. There aren't a lot of great roles for women in corporate Hollywood. Independent films afford us experimentation."

Wuhrer, a former MTV-VJ (FF 4:8), has performed roles rooted closer in reality. Sample her casting in last year's Golden Palm Winner, SEX AND THE OTHER MAN. Or THE CROSSING GUARD, "where I played Mia, this young carefree 'party girl' stripper. I had to learn to dance and go through a whole training process, becoming extremely comfortable with your body so you can do that. And working with Jack Nicholson had its own built-in fear factor. That project was intense and completely different. But every character you play is obviously different from yourself, and you just have to use your imagination to get there. And, obviously, when you have a 40-foot snake chasing you, it's a pretty far stretch."

While "really excited" about her body of film work, Wuhrer admits, "It's been a slow, intense process for me. I mean, I haven't had a lot of luck. Some people are handed these great, starring roles in studio pictures, but I've been working my way up slowly. It's been difficult but I know as long as I'm focused, I'll get to do more great work. After doing

ANACONDA, I did a few independent movies which I really enjoy. It's one thing doing something with a huge budget, and you've got incredibly talented directors and people behind the scenes, in post-production, —it's really great. But these little movies, these little guerrilla films that I do, I really, really love them because it gives me a hand in the entire creative process—deciding how to set up a shot, how to approach the scene, even some of the writing. That's really incredible. I just finished a project with Dennis Leary called SAND. It's a very intense, humanistic story about a family in Malibu. It challenged me, a lot, in an emotional way."

While prime roles for women prompt scavenger



hunts in corporate Hollywood, Wuhrer concurs that rebel filmmakers give actresses a certain latitude: "I'm not at the place where I can compete with the A-list people, but I don't think there are a lot of great roles for women in studio films. I think independents offer a lot more choice. Scripts are approached differently when there's not a studio behind them, telling them how to do it."

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Pumping up as **NIKITA** (facing), Peta Wilson acknowledges, "I don't do fancy workouts like these people who dress in fancy outfits. I strip off the clothes I've got, wear my underwear, T-shirt and a pair of shorts—and go for it."

LA FEMME NIKITA

HEIR TO THE ANNE PARILLAUD
AND BRIDGET FONDA ROLE,
PETA WILSON KICKS BUTT!

BY DAN SCAPPEROTTI

The title character had been previously embodied by two actresses on opposite sides of the Atlantic. Adapting his own screenplay, Luc Besson directed the initial incarnation of LA FEMME NIKITA back in 1991. Nikita is introduced as a sociopath who kills a cop and is sentenced to death. As her sham funeral is arranged for mourners, Nikita (Anne Parillaud) is whisked to a covert agency. She's offered a couple of options: discipline herself into a transformation as a female Remo Williams. Or face an authentic execution. Reluctantly enduring several years of training, Nikita turns into a government assassin.

Bridget Fonda slipped into the Nikita role—this time, Anglicized as “Maggie”—in a 1993 remake, POINT OF NO RETURN.

Purchasing the rights to Besson's character, the USA network launched an adaptation of LA FEMME NIKITA into a TV series. Roy Dupuis, who supported Peter Weller in last year's SCREAMERS, was cast as Michael, Nikita's trainer and mentor. Operations, who officiates the secret organization, is portrayed by Eugene Robert Glazer.

Peta Wilson, an Australian newcomer, was cast in the central role of Nikita. Formerly an army brat, Wilson's father was routinely stationed in New Guinea, which suffered a certain entertainment deficiency—specifically, a TV transmitter. The Irish-Australian family had no alternative than to improvise their own amusement. The youthful Peta and her brother engaged in after-dinner skits and standup; they'd lampoon other family members and lip sync to Fleetwood Mac. But moving from one post to another, every 6 to





12 months, offered Wilson another avenue for her fledgling career.

"I studied drama when I was in school," explained Wilson in a chipper Aussie accent that's "kept subdued" on-camera. "I usually went to a girls' school and, moving around a lot, one has to do a little bit of 'acting' to get in with the girls of that school. I kind of practiced acting to try and fit in. For instance...if they were into basketball, I'd get really good at basketball to fit in. If it was swimming, I'd get really good at swimming. I'd sort of observe them, for like a week, and then win them over. So that's really where it started."

Six years ago, Wilson landed in America for some dramatic education, New York-style. But she was sidetracked. "I fell in love and stayed in L.A.," shrugged the actress. "I decided to study in California. I also studied American history and studied all the

playwrights throughout American history. I loved the Tennessee Williams biography, *The Kindness of Strangers*. The only way to get anywhere in life is to work hard and listen and learn. There's no easy route. I love history and books. I think it's a very personal thing when you read a book or learn about something. You get a new point of view and it adds to your library of information. As an actor, that is very

important. The more you know about, the more it opens you up and allows you to express certain feelings. History is so fascinating. I like to look at photographic books, I like to tell my own stories when I look at a photograph."

Just about one year ago, Wilson finally hired a manager and blitzed auditions. But six months of casting calls resulted in only a few minor roles. A small part in an episode of HBO's

7: "We played virtual reality games for target practice and later practiced with real guns. I shot 800 rounds of ammo." 8: Wilson w/ *NIKITA*'s supporting cast.



STRANGERS series bought Wilson a trip to the Parisian locations. When Charlie Connor remade *VANISHING POINT*, a '71 cult classic, Wilson was cast as a motorcyclist credited in the original version as Nude Rider. "In the original version, she was naked and played by an actress named Gilda Texter," said Wilson. "In our version, I've got a bikini on." Another movie, *WOMAN UNDONE*, furnished her with one word of dialogue; Wilson admits she needed the credit for her

bio.

"And, suddenly, my luck changed. I was offered the lead in a show..."

Ironically, Wilson was hesitant to attend the casting call. Once too often, she was on the cusp of bagging a plum role but was rejected, at the eleventh hour, because producers preferred someone with more mainstream familiarity: "I thought I'd do theatre or something because I didn't want to be like every other actress in L.A....sitting on my butt doing nothing, waiting for a break in a handbag. But my manager suggested I go for television. I went for a few things like a comedy and a western on a network; they worked out well but, again, they went with a name. Then LA FEMME NIKITA came along. It was scary because I loved the movie so much, and I loved Anne Parillaud, but I didn't know if I could do that. But Michael Picone, my manager, said, 'It's only an audition. It's not about getting the job, but getting better at auditions.' So I went in and auditioned and I had a lot of fun."

"The character that I read for was much like my own tomboyish self. They really liked me; it was surprising because here I am—completely green! I had just done only a few things and my fourth job is the lead in a TV series. *Oh, my God!*"

Wilson sprinted out of bed at 5 a.m. and, twelve hours later, still kindles a sultry bloom: "I saw the French version of LA FEMME NIKITA when it first came out. I loved it, I think Luc Besson is a great filmmaker. I really enjoy his films. I thought Anne Parillaud was beautiful and wonderful—that was the frightening thing."

Nevertheless, the USA network admitted a certain dissatisfaction with Besson's felonious anti-heroine. "The TV series is a very toned-down version of the film," stressed Wilson. "I just learned all this since I started. The first two weeks, it was taming Peta instead of taming Nikita. When I came in, I had been working on the character for about four months and found some very great nuances and some very interesting things to do with Nikita. But then they said, 'We're not going to sell the shows in sequence, and there are standards and practices laws—and this comes across way too strong.'"

"So the character that I play in the TV series is a very toned-down version of the one in the film. Also, she's not a killer. In the movie, she killed a cop. The script and Parillaud are so wonderful, you feel very sympathetic to

PETA WILSON

"I didn't want to be like other actresses in L.A., sitting on my butt doing nothing, waiting for a break in a handbag."



"I'm very straightforward, sometimes I lack tact. I'm a very passionate person, defiant at times. A little wild. I'm pretty romantic. I kinda like the idea of knights in shining armor."

her character; nevertheless, at the end of the day, she's still a killer. In the TV series, my Nikita is not a killer but a kid who was unloved. She was forced out onto the street. Her mother didn't want her. Like a lot of other street kids, she's just sort of surviving like a cat or something. Basically in the wrong place at the wrong time, she saw someone murdered; the murderer sees her, and she had to fight him off in self-defense and ended up with the knife. The governmental section stages her funeral and turns her into an assassin. Because she was a bit of a wild child, she gets labeled."

Alberta Watson abruptly dropped in to say 'Howdy.' The actress plays Madeline on the series, a Section One strategist who hones Nikita's skills as an assassin and woman. As Watson departs, Wilson winks at me: "I couldn't be luckier at this point in my career to

be working with a strong actress like that."

Though sensuous, Wilson's spin on Nikita is equally assertive; the physical obligations of her role prompted Wilson to enroll for eight weeks of training. "I'm a girl," she pointed out—quite unnecessarily. "People are going to expect me to do it like a girl. I enjoy it. I played cops and robbers when I was a little girl. I rode skateboards and built cubby houses. I didn't have to, but I went and got a trainer who was an ex-airborne ranger named Tirion Mortrell. He taught me breaking and entering techniques, stage combat, basic combat, how to fall, how to throw people, how to fight, how to punch and how to protect myself. By the time I got on the Toronto set, I was ready. I would have been able to do the stunts myself; but the lead actress can't do that because if she gets hurt, the show stops."

"We went and played all the games, with virtual reality guns, for target practice. Then we went out to the range and practiced with real guns. I shot off 800 rounds of ammo—magnums and shotguns. I did that for eight weeks, three hours a day. I cross train. I do a little arm work because the guns are heavy. I don't do fancy workouts, like some of these people who dress up in a fancy outfit. I just strip off the clothes I've got and wear my underwear, T-shirt and a pair of shorts and go for it. It's more for stamina because sometimes I work 17-18 hour days. And I'm in every scene, the stamina has to be there. I'm waiting for my dad to see the show and see how I hold the gun. He can help me out with my career choice."

Thirteen episodes are in the can; cast and crew await the decision of network executives to produce an additional nine episodes to make a full complement of 22 shows for the season. "It's so different from what I know, which is theatre," said Wilson. "It's a different skill altogether. My challenge is to make it as realistic as possible within such a short time span. We only get one or two takes. We don't have the time for more."

Then again, Wilson is no stranger to physical recreation. Bonding with her father and brother, Wilson abetted the family to earn the title of Australian Champion Trailer Sailor: "A trailer sailor is a sailing boat you can put on a trailer and take home with you. One year, my dad won the National Corsair championship on a type of sailboat called a Corsair. My brother and I

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50 SEXIEST FIGURES IN STAR TREK

SELECTIONS FROM THE CLASSIC SERIES, THE SPIN-OFFS, THE MOVIES; WOMEN WHO MELDED BRAINS AND BEAUTY.

By MARK A. ALTMAN

STAR TREK has garnered a reputation for many things over the years. Whether it be foreshadowing the exploration of space, introducing the words *Klingons*, *warp speed* and *transporter* to the popular lexicon or convincing women that bald is, in fact, sexy, STAR TREK has lived long and prospered for over 30 years.

However, among all its distinct charms, few may be more fondly remembered than the three decades of women who have travelled the final frontier (a majority of whom have been bedded by Captain Kirk). With AIDS a distant memory—and tight fitting yellow tunics able to turn the scrawniest Ensign into a superman—STAR TREK was not only a trek through the stars, but an odyssey amongst the starlets in which strange new worlds offered new opportunity for its male crew members to realize the Starfleet mandate of “boldly going where no man had gone before.”



Actress/model Terry Farrell graduated from victim in HELLRAISER 3 to Dax, DS9's Trill science officer. L: Farrell & Trill lover.

1 SUSAN OLIVER

Oliver's "Vina" is the most memorable icon in the history of STAR TREK. Can anyone forget the green Orion Slave Girl who tempted Christopher Pike in "The Menagerie" as she gyrated to Alexander Courage's classic dance music? Not me, that's for sure. As the ill-fated character who is nearly killed when her *S.S. Columbia* expedition crashes on Talos 4, Vina is both innocent and sexy. When she's charged with seducing Captain Pike to repopulate Talos IV, she rises to the occasion quite effectively.

2 TERRY FARRELL

As Trill science officer Dax, this former star of the PAPER DOLLS TV series ('84)—and one of the last actors to be cast on DEEP SPACE NINE—is both cerebral and sexy, the perfect combination. Of course, Dax has a worm inside of her hut, to quote SOME LIKE IT HOT, "Nobody's perfect!"

And if you ever thought the producers have buried Farrell's natural beauty underneath bad hairstyles and padded uniform tunics, look no further than her turn

A large black and white photograph of actress Susan Oliver. She is standing, wearing a costume made of many feathers or large, pointed scales. Her arms are raised, and she is looking towards the camera. The background consists of vertical curtains and a potted plant on the left.

Susan Oliver seduces
Capt. Pike (Jeffrey Hun-
ter) in STAR TREK'S pi-
lot episode, edited into
a two-parter titled "The
Menagerie" (11/17/66 &
12/24/66). R: "Sexy but
Innocent." Oliver as Vi-
na, a survivor of the S.S.
Columbia expedition.





"What Are Little Girls Made Of?" Cast as virtuous "Terry Williams" (53) on the MAKE ROOM FOR DADDY sitcom, Sherry Jackson shaped-up for STAR TREK.

in the mirror universe of "Through The Looking Glass" or in a classic red Trek miniskirt in "Troubles and Tribulations" (an episode in which we learn the Trill has slept with Dr. McCoy! Now, that's Dax to the max!).

3 SHERRY JACKSON

As Andrea, the robot charge of Dr. Roger Korby in "What Are Little Girls Made Of," Jackson's practically nonexistent costume illustrated that William Ware Theiss, the

No romantic subplot for Kirk during "Shore Leave" (12/29/66): Emily Banks (7), as alluring Ensign Tonia Barrows, chastises Dr. McCoy for indulging himself.



classic TREK's costume designer, was one of the show's most important unsung heroes. He could work serious magic with a needle and thread.

Exo III is no Disneyland, uh-uh; a dangerous planet with bottomless pits, it's a playground for Ruk (Ted Cassidy), the deadly First One android running around unchecked (wonder if he knows the Vorlons?). But, for Andrea, it's well worth the voyage.

4 EMILY BANKS

Just when we were beginning to think Kirk glutted all the action, Banks' Tonia Barrows became infatuated with the acerbic and less obvious charms of Dr. McCoy. Maybe her mother always wanted her to marry a doctor, who knows? But, more significantly, when the lovely Ensign in given the gorgeous garb of a princess on the "Shore Leave" planet, we knew we were ready to crown this lovely lass as true Trek royalty. "No peeking," Barrows advises McCoy as she changes in the underbrush. Not a chance!

5 BARBARA LUNA

The *Enterprise*'s woman aboard the *USS Enterprise*, Luna's Marieta Moreau was one of the first to realize that Kirk, who refused to destroy the Halkana, was from an alternate universe. The ultimate femme fatale, Moreau cannot resist the charms of Captain Kirk, who encourages her to join forces with Mr. Spock in overthrowing the evil earth empire which rules the mirror universe...someone with whom we could become friends (and we're not talkin' Matthew Perry).

Luna, who went on to play Hawk's girlfriend in the second season premiere of BUCK ROGERS, starred in several soaps. She continues to act today and has a successful lounge act in which she sings several perennial show tunes.

6 JILL IRELAND

As Leila Kalomi, the late Jill Ireland—with a little bit of help from her friends, the spores—managed to melt the



Barbara Luna as Marieta Moreau, the ultimate femme fatale, in the "Mirror, Mirror" episode (10/6/67).

stoic Mr. Spock's heart in "This Side of Paradise." Smitten with the unemotional Vulcan, Ireland's Kalomi is a botanist who was one of the first to fall victim to the spores on Omicron Ceti III.

Ireland, the wife of Charles Bronson, also starred in the syndicated '70s sci-fi movie, THE GIRL, THE GOLD WATCH & EVERYTHING.

I wonder if I can borrow those spores, I'd like to use them on a girl I met while on vacation in Jamaica...

"This Side of Paradise" (3/2/67): Leila Kalomi (Jill Ireland) steals the heart of a certain Vulcan (Leonard Nimoy).



7 FAMKE JANSSEN

In *THE NEXT GENERATION*, Janssen played Kamala, an empathic metamorph—a.k.a. “The Perfect Mate”—who was raised to wed the Chancellor Alrik of Valt Minor. Unfortunately, the irresistible Kamala quickly finds herself falling in love with a certain bald captain.

Upon wrapping Clive Barker’s *LORD OF ILLUSIONS*, Janssen was subsequently cast as Xenia Onatopp—whom she described as “one sick bitch”—in the 007 epic, *GOLDENEYE*.

Interviews, *PF* 3:4 & 4:5.

Famke Janssen as Kamala, the sexually irresistible metamorph who becomes Capt. Picard’s “Perfect Mate.”



8 NANA VISITOR

As former terrorist Kira Nerys, Major Kira is the second-in-command of *DEEP SPACE NINE*. Going through more costume changes and hairstyles than a Madonna concert during the past six years, Visitor always looks great—although few could argue that her Doppelgänger, in the mirror universe, is a leather fetishist’s wet dream. Decked out in tight black spandex outfits for the likes of “Crossover,” “Through The Looking Glass” and “Shattered Mirror,” Kira is almost seduced—in the latter episode—by her reflected image!

In addition to her voluptuous appearance, Visitor also contributed to some of *DS9*’s most outstanding episodes including “Duet,” “Progress” and “Second Skin.”

TREK'S SEXIEST

NANA VISITOR, #8

By MARK A. ALTMAN

“It’s been one of the most stress-free jobs I’ve ever had,” says Nana Visitor regarding her role as Major Kira on *STAR TREK: DEEP SPACE NINE*. However, the legendary long hours attached to *STAR TREK* and its spin-offs hardly qualifies “the job” as a breeze. “I feel almost like I’ve had to become an athlete with my acting, in terms of always being ready and pushing through. But, like an athlete, I’m all limber and ready for anything now. I can hop any which way now in my mind. And the show has given me opportunities to do some very fun and exciting stories.”

During the show’s fourth season, she was able to blend reality with her on-screen role; Visitor’s pregnancy was transplanted into Major Kira’s storyline. Last March, she and fellow *DS9* cast member Alexander Siddig found themselves the proud parents of a son, Django El Tahir El Siddig; and, in the *DS9* episode “The Begotten,” Visitor plunged into labor for a second time on-camera, as the show wrapped up an interesting premise in which Major Kira acted as surrogate mother to Miles and Keiko O’Brien’s child.

While *DEEP SPACE NINE* leans on spaceships and aliens for its sci-fi milieu, Visitor insists the show has applied more emphasis to interpersonal relationships. “You can throw two actors together and the



Nana Visitor, as Major Kira Nerys, officiates *Terran Noir* in an alternate “Crossover” universe: “Mothers tell me that their young daughters identify with Kira.”

work will be good—but it won’t be like people who’ve spent hours and hours everyday together, and seen each other in every kind of mood.

“There’s just a deep understanding and chemistry and interest. I think when they say, ‘Two actors have chemistry together,’ I think what they’re saying is, ‘They’re really interested in

what the other one is saying off-camera and on, and there’s a respect and time given.’”

Her relationship with the “captain” is demonstrative of this flexibility. On-screen, Visitor plays Ben Sisko’s first officer; off-screen, she consults his alter-ego, Avery Brooks, about the rapport of their characters.

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TREK'S SEXIEST

CHASE MASTERSON, #9

BY AMANDA FINCH

"One day, when I accidentally left my long wig on top of my car and drove off, I couldn't afford to buy another one. So I had to get a personality. I've had short hair ever since." Chase Masterson's disarming frankness infuses her character, Leeta the d'abo girl, with more strength than one might expect in what was originally conceived as a bit character on STAR



Lost a wig but gained a personality. DEEP SPACE NINE's Chase Masterson was promoted from minor player to leading Leeta (9).

TREK: DEEP SPACE NINE.

More than just a casino girl, Leeta has carved a niche for herself in the DEEP SPACE NINE family, and her role has grown steadily since she first coughed a "hello" to resident heartthrob Dr. Bashir. The ink wasn't dry on her first line before a fan club had assembled and she found herself the subject of fan friction.

The strangest aspect of working on STAR TREK, says Masterson, has been the perception by fans that she must know every actor who has ever appeared on

the show. "People will ask me, 'How's Gates McFadden?' And I have to say that I honestly don't know. I guess they think that we all live in one big dorm."

From the time she was cast, Masterson says she was moved by the heart that drives the show and the actors involved. It eventually became important to reciprocate the rewards of her celebrity. Chase devotes a good deal of her time and efforts to Caring For Children With AIDS, a charity which takes in both HIV positive kids and children who have lost parents to AIDS and

have nowhere to go.

Despite an unusual show business education, Chase—a single mom—has always made family a priority. "My mother was a theater director, so I pretty much grew up in the business. She directed a lot of large regional theater in the northeast, off-Broadway, and all over the world. We lived in Germany and London and a lot of places when I was little. By most standards, I guess I grew up in a pretty strange way; didn't go to football games, didn't have my first date until I was 19 years old. I was just always very much involved in my work. Work is just kind of second nature to me.

"I took time off when I had my son, though, and just realigned myself, really thought about where I wanted to be. Suddenly, my life no longer revolved around my work and myself, and I had to rethink my priorities. I'm so grateful to have him in my life. He's mine, all mine, and I'm grateful to him."

Masterson's recent credits include MARINA, an upcoming fantasy feature, and a guest appearance on E.R.'s Emmy-nominated episode, "Hell and High Water." She's also the co-host of cable-TV's SHOWTIME NIGHTTIME and—hey!—if you're staying up really late, you might catch Masterson as the national spokesperson for NordicTrak. □

9 CHASE MASTERSON

Leeta, Masterson's d'abo girl on DEEP SPACE NINE, has graduated from a generic background player to among the coterie of recurring characters who enrich the show's dramatic tapestry. Thanks to her quick wit, appealing charms, great looks...and lots of fan mail, Masterson has become a DS9 staple.

Rom and Leeta have developed a serious friendship; after all, she supported the strike against his brother, Quark, in "Bar Association." Matter of fact, despite a short-lived relationship with Bashir which concluded in the recently charged DS9 comedy "Let Those Without Sin..." Leeta—later this season—will be wed to Rom.

An accomplished dancer, Masterson starred in *Eon 4*, an on-line sci-fi adventure; she's also the co-host of cable television's SHOWTIME NIGHTTIME.

10 MICHELLE FORBES

Debuting in "Ensign Ro," an episode of THE NEXT GENERATION, the realization of Ro Laren partially served as an introduction to DEEP SPACE NINE (Forbes, in fact, was supposed to be spun off into the latter show but, pursuing a film career, she declined recruitment). Bringing desperately needed

Cast in NEXT GENERATION, Michelle Forbes was supposed to resurface as Ensign Ro in DEEP SPACE NINE.





Nichelle Nichols in the *TREK* episode, "Mirror, Mirror" (10/6/67). The actress recently recounted her rerescent role in the autobiographical *Beyond Uhura*.

conflict to TNG's fifth season, *Ro* was among the series' most popular and misad characters. (Footnote: Returning in the seventh season's "Preemptive Strike", *Ro* abetted the Maquis and betrayed Picard.)

Forbes has starred in a myriad of movies, including *KALIFORNIA* with David Duchovny; she's currently shooting NBC's *HOMICIDE* series on Baltimore locations.

11 NICHELLE NICHOLS

Blessed with a beautiful voice and striking natural beauty, Nichols' *Uhura* was more functional than hailing frequencies aboard the *Enterprise*. Although her "dance of the 7 vetle" in *STAR TREK V* should be exiled to a forgotten memory, *Uhura* was not only a ground-breaking role for African-Americans on network television, but also a critical component of the classic *TREK* family.

Nichols' alliance with the series is chronicled in her

autobiography, *Beyond Uhura*.

12 SABRINA SCHARF

No simple babe in the woods, Scharf's *Miramance* was actually wed to Captain Kirk in a matrimonial contrivance that paralleled ON HER MAJESTY'S SECRET SERVICE's nuptials. Of course, it's an amnesiac Kirk who marries *Miramance* when he thinks he is Kiroc, a Native American god. While it's hard to forget Shatner's histrionics on the temple set of "The Paradise Syndrome" ("I AM KIIIIHROCC!!!"), *Miramance*

Scharf as *Miramance*.



is even harder to forget as she dies in Kirk's arms in the show's touching coda.

13 ASHLEY JUDD

Another prominent actor who launched a career in *STAR TREK*. Before *RUBY IN PARADISE* catapulted her to a top-ranking actor in America, Judd did double duty on *STAR TREK: THE NEXT GENERATION*. Debuting in the "Darmok" episode, she later reprised her role as Ensign Leffer in "The Game," fending off—with a *TV* help from Wesley Crusher—a sinister competition that's taking control of the crew of the *Enterprise*.

The daughter of Naomi Judd, Ashley has chewed country singing for acting.

14 LESLIE PARRISH

While I admit that Parrish's decorative "Carolyn Palamas" was enough to snare the god Apollo—and Scotty, for that matter—in "Who Mourns For Adonis," it's hardly compares to her absolutely unforgettable visage in *THE MANCHURIAN CANDIDATE* as the ill-fated wife of Laurence Harvey (am I the only one who remembers her in the overseas Queen of Hearts costume?).

A subplot in the "Adonis" episode, in which it is implied Palamas is pregnant with Apollo's baby, was dropped from the script—no doubt Pocket will do a novel about it some day.

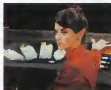
Leslie Parrish, whose credits are as diverse as *MANCHURIAN CANDIDATE* and *GIANT SPIDER INVASION*, in the 9/22/67 episode, "Who Mourns for Adonis?"



Ashley Judd jump-started an acting career by declining to warble country songs on *NEXT GENERATION*.

15 KIRSTIE ALLEY

Although I'm a big fan of Robin Curtis, you always remember your first love—and



STAR TREK II: Kirstie Alley as Saavik.

for me it was Kirstie Alley's Saavik. Giving an assured and super-sexy performance as the half Romulan/half Vulcan officer in *THE WRATH OF KHAN*, it helped that Alley—then a novice actress—came to the mythos as a huge *STAR TREK* fan. The scene in which

TREK'S SEXIEST

MARINA SIRTIS, #17

By AMANDA FINCH

"I was really upset," admits Marina Sirtis regarding *STAR TREK: THE NEXT GENERATION*'s final season, "—that we were not really allowed to have our full life on television, and that we were being cut off in our prime, so to speak. I understand why the studio did it, and I understand the business side of it. But I feel that we never even tapped into *Troi*. There's so much we don't know about her, silly things like what does *Troi* do on the holodeck? What's her holodeck fantasy? What are her hobbies? We know she does tai chi, but then so does Beverly—and so does Worf. Does she date anyone on the ship?"

"Face of the Enemy" was a real turning point for Counselor *Troi*, and Sirtis feels a great deal of pride in its popularity. "I have to give myself a plug here that it was the top-rated show of the season. Michael Dorn and I were having a competition. He thought 'Birthright' was going to win. It didn't and I was so happy. I think the fans were just interested to see *Troi* as a Romulan. We've seen every other character but *Troi* as a Romulan. It's bizarre because she's so opposite to what a Romulan is."

Sirtis explored *Troi*'s darker side in the "Man of the People" episode, in which an alien illness caus-



Marina Sirtis, as *Troi*, spends shore leave on Edo, the love planet, in *TNG* episode "Justice": "I'm upset we're cut off in our prime."

es rapid age acceleration. The ship's counselor was afforded a sexier persona; "It was out of character—and it wasn't. I played it like these were underlying parts of *Troi* that she controlled or managed to suppress. Just looking in the mirror was all I needed to change. When I look in the mirror and see *Troi*, it's a very soft and gentle look."

"In the scene in 'Ten Forward' with my hair up, I saw Anne Bancroft in the mirror—I saw Mrs. Robinson in the mirror, and that's what I played. Basically, a lot of it is governed by the way that

one looks. Some actors say they put the shoes for the characters on first and then walk. I look in the mirror and play whatever I see, especially when it's a makeup thing like that; with the old person, she was a witch and that's who was in the mirror. So I played a witch."

Sirtis is not exactly a fan of westerns; hence, when the "A Fistful of Datas" episode offered her the opportunity to play a gunfighter, she felt a little bit out of her element. "The whole week I had to contend with Michael Dorn telling me I was holding the gun like a girl. I would say, 'Well, Michael, I am a girl,' and he'd say, 'Yeah, but you're supposed to be Clint Eastwood.'"

Dorn may have educated Sirtis in marksmanship, but Patrick Stewart directed the episode. "It was playtime. Patrick, to our surprise, turned out to be a really, really wonderful director. We thought that because he's such a fabulous actor, he would be constantly giving us acting notes and saying how he would play the part. He didn't do that at all, and he behaved himself very well. He was a joy to work for, and it was a tough episode. Maybe some of the Americans thought, 'Why is a Brit directing the western?' but I thought he did a great job, and Brent was unreal in that show—I thought

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Kirk and McCoy muse over her hair in a turbo-lift is priceless. What a shame she never returned for an encore despite the fact Nicholas Meyer courted her to report for duty in *STAR TREK VI: THE UNDISCOVERED COUNTRY*.

16 SALLY KELLERMAN

Blessed with one of the sexiest voices in the history of entertainment, Sally Kellerman was the original Hot Lips Hoochlihan in Robert Altman's *M*A*S*H*. But she was equally memorable, as Dr. Elizabeth Denner in the second *TREK* pilot, "Where No Man Has Gone Before"; she allied with Gary Lockwood for a crack at godhood.

Four years prior to *M*A*S*H*, Sally Kellerman broached "Where No Man Has Gone Before"—the 2nd *ST* pilot.



17 MARINA SIRTIS

If this is what therapists look like, I can understand why Woody Allen's been seeing a shrink for 20 years. Cast as *Troi*, the *Enterprise* counselor, Sirtis is undoubtedly filled with compassion. Although rarely allowed to be the center of the attention (episodes like "The Loss" and "Face of the Enemy" were notable exceptions), Sirtis managed to shine in whatever scenes she was featured (her drunk scene in *FIRST CONTACT* excluded).

Sirtis has also appeared in a number of low-budget offerings including the Italian horror *BLIND DATE*, which prompted her to do little more than scream... and Michael Dinner's unintentional laugh riot, *THE WICKED LADY*, in which



many of DS9's best episodes, including the first season's "In The Hands of the Prophets." Perhaps best known as Klingon's wife in the waning days of M*A*S*H and its spin-off, AFTERMASH, Chao definitely did better the second time around with Miles O'Brien whom she married in the TNG episode, "Data's Day."



TNG: Michelle Phillips as Picard's ex.

20 MICHELLE PHILLIPS

As Jenice Manheim, a former love of Captain Picard, Phillips gets caught up in the time tripping antics of her husband, Paul Manheim, in the first season TNG episode, "We'll Always Have Paris." Despite the allusion to one of the greatest films ever made, the episode will not go down in the annals of great TREK episodes—exempting Phillips' memorable turn as one of Picard's rare ex-beaus.



Gates McFadden as Doctor Crusher.

21 GATES MCFADDEN

Often underused, and even axed for a season, Dr. Beverly Crusher kept the sexual tension alive on the bridge of the *Enterprise*. Regrettably, the relationship between her and Picard remained largely unexplored (even the seventh season episode "Attached" danced around the issue). But certainly Crusher is someone we'd play doctor with—anytime!



Hyped in STAR TREK's maiden film, Persis Khambatta sunk to low-brow sci-fi films (PHOENIX THE WARRIOR).

22 JOAN COLLINS

Cast as the ill-fated Edith Keeler, it's not hard to understand why Captain Kirk fell so hard for this precient social worker. Collins has rarely looked more ravishing, despite her depression-era duds. Her ultimate fate—mowed down by a truck as Kirk helplessly looks on—is one of the most powerful moments in television history.

23 PERSIS KHAMBATTA

Years before women swooned that "bald is sexy"—what with appraising the finer features of stud *du jour*, Patrick Stewart—men everywhere were ready to torch Persis Khambatta's oath of celibacy when they were introduced to the freshly sheared Deltan in STAR TREK: THE MOTION PICTURE.

A popular actress in India, her native country, a less hirsute Khambatta was subsequently seen in 20th-Century Fox's megabomb, MEGAFORCE with Barry

Sex kitten/horror star/soap siren Joan Collins was acquainted with Kirk for a short-lived fling at the "City on the Edge of Forever," written by Harlan Ellison.

she engages in a topless whipping fight with Faye Dunaway; more than anything else, it seems like the Barclay holodeck fantasy they couldn't show you on TV.

18 ROXANN BIGGS-DAWSON

Although I could probably count all the things I like about VOYAGER on one hand, there's little doubt in my mind that Biggs-Dawson's T'Polanna Torres is one of them. Playing the half-human, half-Klingon with spit and vinegar, this sexy and smart Chief Engineer has sure got it where it counts over Scotty. No technical journals for me.

19 ROSALIND CHAO

As Keiko, O'Brien's wife, Rosalind Chao has recurrently struck an assertive chord on DEEP SPACE NINE. Despite leaving the station for several seasons—e.g. to pursue her love of botany ("House of Quark")—Chao has been featured in

Rosalind Chao as DS9's "Keiko."



TREK'S SEXIEST

ROXANN BIGGS-DAWSON, #18

BY MARK A. ALTMAN

Roxann Biggs-Dawson finds her multi-faceted STAR TREK VOYAGER character, B'Elanna Torres, an intriguing challenge. The half-Klingon/half-human/former Maquis battles internal demons as she engineers *Voyager*, and its lost crew, on an odyssey to its home hane. "It's very contemporary," explains Biggs-Dawson. "We're living in a society now where there's just a lot of internal struggle, as everyone tries to figure out where they belong. The world has gotten so populated and so huge...so many moral and ethical issues are involved just trying to figure out where you belong."

The episode "Faces" doubled the challenge, dividing B'Elanna into two separate characters; one is completely human and one is completely Klingon. Biggs-Dawson translates that episode as the genesis of B'Elanna's character. "It was actually a wonderful learning experience. I was able to delineate these two sides that, up until then, were just sort of metaphors. I was able to personify two aspects of this character, and it was very revealing to me. It just taught me a lot."

"I really saw that as an episode where she has a kind of birth of conscience and of responsibility. She's such a loner that she's still learning how to work within a group, and understand



Roxann Biggs-Dawson as B'Elanna Torres, VOYAGER's hybridized engineer. "The 'Faces' episode was a great experience."

what responsibility really is and what it is to be faithful to your friends and to your co-workers. I believe that was an important episode in her development."

Until VOYAGER, Biggs-Dawson wouldn't have exactly volunteered herself as the pin-up woman of the sci-fi cinema: "I wasn't particularly interested in it, though I didn't show any animosity toward the genre. This is mostly because I didn't understand it. I thought of it as more of a cartoon before I got involved and then I realized, 'My God, it's almost like these are the myths of

our times; there's all this depth here.' It was really shocking to me. I didn't realize that I missed so much of this lore."

Upon landing the role of feisty Chief Engineer, Biggs-Dawson set to work to find out what she'd been missing. "There's definitely a point," she says, "from the moment I got the role that I would watch NEXT GENERATION every night at seven o'clock. If I missed it, I taped it. I got every tape I could find about Klingons from the Paramount library and watched those, and I just became completely taken up by these shows. I just had no idea there was this kind of stuff going on."

The cast became a close-knit family. "We did get remarkably fast. I mean I've been in other ensemble series and that never happened. Within the first week of working together on VOYAGER, we were all aware that it was definitely a very special energy between us."

"And then a lot of that happened when Kate [Mulgrew] came aboard. I think that she sort of brought us all together and gave us a leader. But, honestly, I don't know what it is; it's something in the casting, the way that the fabric of our personalities blend together. We all have similar senses of humor, which is unusual. We goofed a lot."

Speculating on the future of her own series character,

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Bostwick and the pilot for LOIS & CLARK.

24 KATHIE BROWN

Brown's Deela, queen of the Scalosian race, commanded the *Enterprise* to navigate the vessel—quoting Mr. Spock—into a "deep freeze." The Scalosians, who prevail in "Wink of An Eye," are hyper-accelerated beings whose biochemistry has been altered. While good Captain Kirk ingested poison to speedily simulate the metabolic level of the breed, it took little more than Deela's on-screen appearance to hyper-accelerate this viewer's heartbeat.

25 JENNIFER HETRICK

As Vash, an unethical archeologist, Jennifer Hetrick wooed Captain Picard despite his better judgement in "Captain's Holiday." Her feminine wiles had a similar effect on Q in "Q-Pid," the romp in which Q turns Picard into Robin Hood and Vash into Maid Marion.

Vash and Q returned once more in DEEP SPACE NINE for "Q-Less," an early first season episode. Vash's fate has remained a mystery ever since, although Hetrick turned up last season in THE X-FILES as Mitch (Skinner) Pileggi's X-wife.

Vash (Jennifer Hetrick) vamps Picard in "Captain's Holiday." Hetrick played "Connie Hammond" on L.A. LAW.





Kathie Brown as Desi, Klingon queen, in "Wink of an Eye" (11/29/68); it's an episode regarded by fans as "one of the silliest of STAR TREK's third season."



Shakespeare/SF: Barbara Anderson.

26 BARBARA ANDERSON

Okay, so Anderson's Lenore Karidian was nuts (in fact, she reminded me of a few ex-girlfriends), but nobody's perfect. As Lenore ("a rose by any other name..."), Anderson delivers a remarkable performance in *Hamlet* as she joins her father's group of travelling thespians aboard the *Enterprise*; her real motive is to covertly kill Lieutenant Kyle and Captain Kirk, the last two men who can identify her dad as Kodos, the Executioner.

To be or not to be, that is the question. As for Lenore and Kirk's discussion of the throbbing engines aboard the *Enterprise*'s observation deck—ahem, we'll leave that one alone for now. Only one year after Anderson wrapped her ST episode ("The Conscience of the King"), she was cast as a weekly regular on NBC's cop drama, *IRONSIDE*.

27 BARBARA BOUCHET

As Kelinda, one of the Kelvans who reroute the *Enterprise* for a cruise to the Andromeda Galaxy, Barbara Bouchet (*CASINO ROYALE*)—the perpetually bikini-clad European bombshell—didn't stand a chance; cathartic Captain Kirk circumvented the mutiny by overloading Kelinda's sensuous circuits and arousing the jealousy of her fellow Kelvan.

A kiss may just be a kiss, but it beats talking computers to death as a novel way to

"By Any Other Name": Kelvans (Barbara Bouchet & Warren Stevens) hijack the *Enterprise*; bombshell Bouchet starred in boudoir romps (*SEX WITH A SMILE*).



save the *Enterprise* from alien invaders. I'd like to see Kathryn Janeway try this.

28 LEE MERIWETHER

As the last remnant of Kalandan civilization, Meriwether's Losira scares off trespassers with her ability to disrupt the cells of invaders.

Meriwether, of course, is also well remembered to genre fans as Catwoman from the 1966 *BATMAN* feature film...

"I am for you, *Femme Fatale* reader..."

29 DENISE CROSBY

Okay, so one has to wonder what Crosby was thinking when she decided to leave *THE NEXT GENERATION* late in its first season, only to end up dishrinking for *RED SHOE DIARIES* episodes and hitting the road for second-rate *TREK* conventions. But there's little question that Crosby's Tasha Yar was one of the short-

lived pleasures of the series.



Lee Meriwether, cast as Losira in "That Which Survives" (1/24/88), was a weekly regular on *TIME TUNNEL*.

Despite being dispatched to the nether regions (a.k.a. the convention circuit) by what could only be described as a sadistic oil slick, Crosby was given her due when she returned to die far more heroically in "Yesterday's *Enterprise*." Unfortunately, she proved less memorable upon returning as Sela, her evil Romulan offspring, in several less than stellar TNG episodes ("Redemption" and "Unification").

30 JENNIFER LIEN

Gary Graham described this young actress' voice as "ear candy," and I would not presume to debate him. Lien's young Ocampa Kes is another of *VOYAGER*'s joys. As the curious, elfin protagonist who has joined the *Voyager* as it boldly goes where *STAR TREK* has gone one too many times, Lien brings her talent and dulcet tones to a series desperately in need of her sultry presence.

31 JENNIFER GATTI

In the grand new TREK tradition, Jennifer Gatti has traversed two TREK series; she initially starred in TNG's "Birthright" as Worf's love interest—the Klingon, Ba'el—who the honor-obsessed *Enterprise* security officer first voyeuristically spies bathing nude at a Romulan prison camp. Gatti later returned as Harry Kim's girlfriend in the VOYAGER episode, "Non-Sequitur."



"Return to Tomorrow": Diana Muldaur.

32 DIANA MULDAUR

Although Muldaur returned to briefly portray the arch and unappealing Dr. Katherine Pulaski during TNG's second season, we prefer to remember her as Dr. Ann Mulhall in the second season TREK episode, "Return to Tomorrow," the doctor, Kirk and Spock gave up their bodies to Sargon and his cronies (including Thalassa, the being Mulhall plays host to).

Muldaur returned to TREK duty as Dr. Mirinda Jones, the blind aide to the Medusan ambassador in "Is There in Truth No Beauty?"

33 SHANNON FILL

Introduced to TREK viewers in the TNG episode, "The First Duty," Fill was among the group of Starfleet Cadets who try to cover-up the death of their friend. Fill subse-

Shannon Fill as Bajoran Ensign Sito.



Nancy Kovack, cast as Nona in "A Private Little War" (2/2/66), is no stranger to the fantasy cinema; her genre credits include JASON AND THE ARGONAUTS.

quently resurfaced as Bajoran Ensign Sito in the outstanding seventh season episode, "Lower Decks," in which she sacrifices herself to prompt the renewal of a Cardassian operative's mission (i.e. to spy on his own people!).

Despite rumors that the character would be resurrected for DEEP SPACE NINE, no such Lazarus-like subplot ever materialized on the show.

34 NANCY KOVACK

In "A Private Little War," a heavy-handed allegory paralleling the ongoing conflict in Vietnam, Nancy Kovack plays Nona, the Kahn-ut-tu woman who is married to Tyree, the tribal leader of the

in TNG's "Captain's Holiday," which serves as the vacation destination for Worf, Dax, Bashir, Lenta and Quark in "He Who Is Without Sin"—Williams, the former beauty pageant queen/ERASER star, plays an old friend of Dax. She's supervised Rina into a respite that I'll definitely be adding to my itinerary—as soon as Delta starts offering flights there.

36 MARIANNE HILL

We learn in "Dagger of the Mind" that Kirk and Hill's lovely Helen Noel initially had a rendezvous, during a Christmas party, at the *Enterprise* science lab; in classic Kirk tradition, he loved and left the lovely doctor. Flash forward to Kirk's inspection of a Tantalus prison colony; the Big Guy falls victim to a mind probe, conjuring up unwelcome lust for the endangered doc, a specialist in both psychiatry and penology. Hill's cult movies include HIGH PLAINS DRIFTER and MEDIUM COOL.

Cult queen Marianne Hill (TRAVELING EXECUTIONER) as Helen Noel in "Dagger of the Mind" (11/3/66).



Hill People. Her ritualistic cure of Captain Kirk's mugshot hite may be the first orgasm ever shown on television. Watch it again, and you'll see what we mean.

35 VANESSA WILLIAMS

As the Hostess of Rina—the pleasure planet established

Vanessa Williams as Hostess of Rina.



37 MARIETTE HARTLEY

As the cave-dwelling Sargpeidon, who was banished to



Mariette Hartley as Zorba Khan.

TREK'S SEXIEST

JENNIFER LIEN, #30

BY AMANDA FINCH

Cast as Kes in *STAR TREK: VOYAGER*, Jennifer Lien has a wealth of admirers. Gary Graham, who guest starred with Lien in the "Cold Fire" episode, is one of them. "I told Jennifer," admitted the *ALIEN NATION* star, "that she has the single sexiest voice in Hollywood. Every time she speaks, it's like ear honey."

And she's refreshingly grateful to a supportive public: "The fans have such great questions. The viewers notice things that I have no idea about. Conventions are always enlightening in that way. They want to know about the age thing. They're interested in the relationship between the doctor and Kes, and the relationship with Neelix."

Lien's character, Kes, is an Ocampa, an alien life form with a five-year lifespan; but the actress insists this lack of longevity is an asset. "I like Kes," grins Lien. "She's strong and curious and intelligent and I like that a lot. We've developed the character and these traits, as well as other things—the fears and the inhibitions and the worries, that we all have. When you have a lot of that, you have diversity in the character and diversity is good. It gives an actor a challenge."

Kes has been studying medicine under the tutelage of the ship's doctor (Robert Picardo). Whether their rap-



Jennifer Lien as Kes, *VOYAGER*'s medical assistant: "In *STAR TREK*, you add science and the unknown—a lot of the unknown."

whether she furthers her development with botany or medicine, or other potential careers she could pursue...any of the possibilities would be fine."

Viewers have noticed a humorous tension between Kes and her on-screen boyfriend, with Neelix acclimating himself to the attention that his beautiful "better half" draws from *Voyager* shipmates: "I think Kes and Neelix need to explore some issues of trust. I think the jealousy is getting to be minimal. The character is learning, and I don't think it's going to be emphasized as much. There's not any need to play on that to any extent, because when it becomes too obsessive, it becomes scary—and I don't think that's what the character of Neelix is all about."

The series' sci-fi roots notwithstanding, Lien resists worry about pigeonholing: "Working on the show, you have your drama...you have your comedy...you have romance. All of those elements are there in every story. With *STAR TREK*, you also add science and the unknown—a lot of the unknown."

"Visually, it's different; the makeup, the hair, the wardrobe. But as far as being typecast, you don't have to be! Who says you have to be? It's a big world and not everybody knows who you are. Some people don't even watch TV. Right now is what I'm doing—right now." □

the past by the evil Zorba Khan (great names, huh?), Hartley's Zorba Khan arouses the interest of Mr. Spock when he and Dr. McCoy find themselves transported back in time by Mr. Ator's stavachron.

I admit an admiration for Hartley—the sexiest of the girls-next-door—in those old Polaroid commercials with James Garner, though I much more prefer her in Sarpedon furs. But, for some reason, molting abruptly comes to mind—and I'd gladly volunteer a tete-a-tete between the sparkling, 56-years-young Hartley and FETA (the organization's ad line: "I'd rather go naked than wear fur").

A.C. Crispin "sequelized" this episode, "All Our Yesterdays," in her Pocket Book "Yesterday's Son" in which we learn Spock and Zorba had a son.

Hartley later starred as Lyra-a in Gene Roddenberry's *GENESIS II* pilot (which bookends *PLANET EARTH*, another failed Roddenberry pilot.)

38 BETH TOUSSAINT

Playing the sister of Tasha Yar in "Legacy," Beth Toussaint lured the *Enterprise* crew into a trap; this fourth season episode of *TNG* allegorically drubbed "gang warfare." Toussaint also starred as Captain Sheridan's wife during a flashback in *BABYLON 5*; but she was subsequently replaced by Melissa Gilbert, star Bruce Boxleitner's real wife, in later episodes.

Beth Toussaint in *TNG*'s "Legacy."



39 M. LEE HUDEC

As the brilliant Number One, M. Lee Hudec—better known to STAR TREK fans as Majel Barrett Roddenberry—made quite an impression. Ultimately offed from the series due to a network edict, which did not tolerate a female second-in-command, Majel's short-lived character—recently resurrected in the Marvel comic book, *Star Trek: Early Voyages*—is also one of its most memorable.

Barrett Roddenberry, of course, returned to play Nurse Christine Chapel in "What Are Little Girls Made Of?" and other episodes of the classic series. She was promoted to doctor in STAR TREK: THE MOTION PICTURE ("What I want is a nurse, not a doctor who'll argue every little diagnosis with me") and later played irascible Lwaxana Troi, Deanna's mother, in TNG and DS9.

M. B. Roddenberry as Lwaxana Troi.



40 J.C. BRANDY

Picard endures an unwelcome reunion with former cadet mate Marta, played by Brandy, in the "Tapestry" episode—and all thanks to Q.

When an elder Picard is seduced into bed with the young Marta, I could hear the strains of Nelson Riddle's LOLITA score in my head. But who can blame Picard? I mean, after all, it's not often anyone gets the chance to have sex in NEXT GENERATION.

41 MARTHA HACKETT

Initially believed to be a Maquis renegade, the crew of VOYAGER later learn that Hackett's Seska is a Cardassian spy and—uh—hub—she joins forces with the Kazon to defeat our heroes. Unfortunately, she doesn't succeed and is killed for her



Underrated actress France Nuyen as "Elan of Troyius." Debuting in 1958, her career oscillated from SOUTH PACIFIC to BATTLE FOR PLANET OF THE APES.

trouble while Janeway and the crew escape unscathed. Why couldn't it have been the other way around? After all, she was VOYAGER's equivalent of MELROSE PLACE's Marcia Cross.

Ms. Hackett: Voyager's Marcia Cross?



42 BARBARA ALYN WOODS

This popular softcore star—whose celebrity leans on the Playboy Channel and R-rated epics—was cast in "The Schizoid Man" episode as Kareen Brianon, the ward of Dr. Ira Graves; the dying scientist



Sci-fi centerfold: Barbara A. Woods.

transplants his brain into Data.

43 OLIVIA D'ABO

Her character brews some serious contretemps for the Enterprise in "True Q," a sixth season episode of NEXT GENERATION. Try to follow me; serving an internship, D'Abbo's presence invites the arrival of Q who suggests she retreat to the Continuum, lest her powers go unchecked and she turns into "Charlie X" (hey, that rhymes)...

Cast in CONAN THE DESTROYER back in '84,

D'Abbo is a weekly regular on NBC's LONELY GUY sitcom.

44 FRANCE NUYEN

As the temperamental and spoiled central character in "Elan of Troyius," Nuyen—a stage and screen staple—gives a memorable performance as the Dolman of Elanus, whose tears can enslave the passions of any man (excepting gents bearing the initials, J.T.K.).

Sarah Silverman's Voyager stand-up.



45 SARAH SILVERMAN

A popular stand-up comedian, Silverman played the befuddled astronomer in "Future's End," a VOYAGER two-parter; she assists Tuvok and Paris, who defuse Ed Begley's scheme to destroy the future.

Alert: Notice the Talosian action figure on Silverman's desk in her first scene at the Griffith Observatory. It's the best thing about the episode.

Olivia D'Abbo, a "Q" disguised as a human in TNG; her debut film was Bo Derek's 1984 megabomb, BOLERO.



TREK'S SEXIEST

JENNIFER GATTI, #31

BY MARK A. ALTMAN

The actress who has played the love interest of both Worf and Harry Kim laughs at what has apparently developed as a pattern: "On STAR TREK, I always seem to have my clothes off!" Debuting on "Birthright," a two-part episode of STAR TREK: THE NEXT GENERATION, Jennifer Gatti was cast as Ba'El, a half-Klingon/half-Romulan. During the opening scene, Worf finds the beautiful half-breed bathing on the perimeter of a prison camp that he intends to liberate.

"I was pretty much naked," says Gatti, "except for the paint and the hair. My first day on the set, I had to go on in wearing pasties and a G-string and bathe in the water...the naked Klingon girl. And they couldn't show too much, because no one's quite sure what a naked Klingon looks like. Technically, Klingon feet curl or something. They don't look like human feet, they're claws."

Ba'El's ambiguity, regarding her diverse identity, is especially appealing to Gatti. The hybrid of a romance between a Romulan warden and a Klingon inmate, Ba'El represents a burgeoning culture. "Worf's so clear on his heritage and, obviously, Ba'El's parents didn't focus on the differences between them. They didn't say, 'Well, you're half-Romulan and half-Klingon, and this is what the Klingons are like and this is what the Romulans are like.' She's just Ba'El. My argument is that maybe, in some ways, that's better. She was taught to just love someone for who they are personally, not what their heritage or history is. As Ba'El, I was very upset with Worf. I was like, 'How could you do this? How could you turn away from me because I'm half-Romulan?'"

Her two-hour cosmetic transformation into a Klingon "has its advantages. I think the makeup sort of enhances the character. You automatical-



Jennifer Gatti as Ba'El, Worf's half-Romulan/half-Klingon lover on TNG's two-part "Birthright" episode. "On STAR TREK, I always seem to have my clothes off," she laughs.

ly act differently. The makeup, wig, teeth, heavy boots and restrictive clothes make you feel and even stand differently.

"I work from the inside out creating a character, so I know what's going on with me on the inside. As I put on the clothes and the makeup, the character sort of physically comes to life on the outside. I feel like a warrior and—though she's half-Romulan—as a Klingon, she has that warrior side to her."

Gatti admits that Libby, Harry Kim's long-lost love from VOYAGER's "Non-Sequitur," is a character closer to her own nature. But, once again, she spends considerable time "out of uniform. I'm never dressed till the very end. I'm in a pajama top, and I'm in a

towel, and then finally in this phenomenal raspberry Solid Gold dancer outfit and I thought, 'There's a pattern going on here.'"

Garrett Wang and Gatti often debate why Wang's character, Harry Kim, would prefer a return to Voyager instead of remaining on Earth with Libby. "I guess the reason he can't stay is because Paris' life had been affected by whatever it was that happened. I still don't really know what happened, but he wouldn't be able to live with the guilt. He has a certain confidence that they're going to get home."

Gatti's first contact with VOYAGER came long before she was cast as Libby. Prior to the premiere of the series, she was a strong contender for the role of Kes: "Then Jennifer Lien got the part, but later on, the part of Libby came up. They knew me and they knew my work, but they still made me work for it. I went in about four times. I read for the same people four times. They're very thorough."

"They are really a great bunch of people to work for. Really. Rick Berman is so approachable, and so is Jeri Taylor. If you have a question or you have a problem, they will talk to you, and I think that's why the show's so successful."

The actress would welcome encore appearances by one or both of her characters: "Garrett and I talked about how to bring Libby back, and the only thing we could think of is a holodeck fantasy. When he's lonely, he goes and he talks to Libby. She could be a series of flashbacks, I guess."

She none-too-subtly broached the opportunity to reprise Ba'El with the character's lost love: "I ran into Michael Dorn in the wardrobe department when I was doing VOYAGER. He had just signed on to DEEP SPACE NINE. So I said to him, 'I think Worf needs a girlfriend! When is Ba'El finally—you know—going to leave the nest?'" □

TREK'S SEXIEST

J.C. BRANDY, #40

BY AMANDA FINCH

Cast in "Tapestry," an episode of *STAR TREK: THE NEXT GENERATION*, J.C. Brandy plunged into a role that many women would translate as their preferred fantasy: Patrick Stewart's love interest. When Q grants Captain Picard the opportunity to change one event in his life, he also gets a second chance with his Academy sweetheart, Martia. "I thought it was great," Brandy says. "It was very clever and I had a great time with my friends who are real Trekkies. I wouldn't tell them anything



Capt. Picard (Patrick Stewart) relives the past with his Starfleet Academy beau, Martia (J.C. Brandy), in TNG episode, "Tapestry."



about it. They all thought that Patrick wanted to leave the show, and they thought maybe it would be the one where they killed him off."

Brandy describes her experience on *STAR TREK* as something not unlike "Disneyland. It's amazing, everybody is so nice and was so welcoming to me. I didn't work with Marina [Sirtis] at all, but when there was a scene where I touch his [Stewart's] face and I had to have nails put on, and Marina said, 'I'll call this woman, I'll get you in today.' I

had never met her before, and it was really nice."

The age difference between herself and Stewart added an interesting dimension to the on-screen relationship: "It's very hard not to be taken in with Patrick. The way the end of one scene is written, she brushes her finger across his bottom lip. It's a very fulfilling male fantasy, but we kind of tried to play against that. I think if you get together with someone who's your best friend, there's a nervousness and innocence which I thought was really captured in the scene. That's why I thought it worked instead of playing the sex, Juliette-Lewis-sucking-on-his-finger thing."

Working with Stewart was "like watching a fine dancer. He had one moment that just touched me so much. It's those little things where you realize what a fine actor he is. When he first gets sent back in time, he gets slapped

and leaves the room. This smile comes over his face; it was just so beautiful."

Brandy admits the makeup technicians tried everything to make her look older: "They did this glamour hair thing. I loved it, but the producers said it wasn't what they wanted. They said, 'This isn't how she looked in the audition.' [Director] Les [Landau] had said, 'Make her look as old as possible,' and they didn't know how old I could look with makeup."

Examining her own performance, during its initial television broadcast, proved a bit unnerving for the youthful actress. "I don't like to be around a lot of people," she says, "and I had some friends over and my mother turned bright red when I had to kiss Patrick. I was happy, but there are

always little things. I wish I had grabbed his sleeve there. The point is, I really feel I did the best job I could have done. However, I was upset about that at the time."

"And then there was one scene which was really embarrassing, because I had no neck. They filmed over his shoulder, and it looks like I have no jaw line. That's the sad part about having people over; they want to make comments and talk. There's no point in trying to praise or criticize yourself since it's done."

Brandy professes her own rationale regarding the longevity of *STAR TREK*: "Certainly the acting is so wonderful, and there's no limitations on the writing. I think it has substance and it's very entertaining. A lot of time, you don't see shows on TV with both of those things. *STAR TREK* is this perfect mix; they want everything to be just right." □

46 SUZI PLAKSON

Plakson earns accolades for triple threat sovereignty. She first played Vulcan doctor Solar in TNG's second season episode, "Schizoid Man" and later returned, the same season, in "The Emissary"—not to be confused with "Emissary," the DS9 premiere—as K'ehlyr, Worf's love interest; she returned, with their son Alexander, in "Reunion" and was slain by Duras.

Plakson gave yet another memorable performance in the third season VOYAGER episode, "The Q & The Grey" as a female Q who ends up mating with John DeLancey's infamous Q.

Plakson as Worf's love, K'ehlyr.



47 MICHELLE SCARABELLI

As Jena, Data's first love interest, ALIEN NATION's Scarabelli proved—"In Theory"—that while women may complain about "unsentimental" men who are mesmerized by football and reluctant to lift-up toilet seats, the male animal is a still better breed than androids who don't dream of electric sheep.

"In Theory": Michelle Scarabelli/Jena.



48 CATHIE SHIRRIFF

Sci-fi vet Shirriff played Valkris, the ill-fated but well-endowed Klingon spy in STAR TREK III: THE SEARCH FOR SPOCK, her admission—that she's evaluated the Genesis Project data—induces Krudge



Cathie Shirriff in STAR TREK III: THE SEARCH FOR SPOCK. The actress' casting may have been influenced by past close encounters; she had been a weekly regular on SPACE: 1999 and performed in Hammer Films' MOON ZERO TWO.

to destroy her ship. Wearing the traditional cleavage-bearing Klingon garb, Valkris parted from our world too soon. And if you watch the ABC-TV broadcast of the film, you'll be surprised to discover she's completely excised from the movie.

49 LOUISE SOREL

Lacking credibility was Kirk's

obsession with Rayna Kabec, an android creation of Flint. I mean, the good captain was so compulsively impassioned that he recruited Spock's mind melding to exorcise the pain (why didn't he do this with Edith?); nevertheless, there's no question that Sorel's Rayna was quite a seductive beauty. Metallic silver really suits her!

According to Star Trek Encyclopedia authors

Michael and Denise Okuda, the character's christening as "Rayna" was influenced by Czechoslovakian writer Karel Capek, who introduced "robot" in a short story entitled "R.U.R." Fascinating.

Uhura's animated stand-in, M'Ress.



Louise Sorel as the android who mesmerized Kirk in "Request for Methuselah" (2/14/69). Two years later, Sorel played "Pickman's Model" on NIGHT GALLERY.



50 M'RESS

A purr-fect way to end our list. The catlike alien M'Ress filled in for Uhura at communications station in the classic—but oft forgotten and way underrated—STAR TREK: THE ANIMATED SERIES. Her voice, courtesy of Nichelle Nichols; body by Filmmation. Meow...

STEPHEN KING'S NIGHT STALKER

TRIALS OF AN ACTRESS DEBUTING IN A STEPHEN KING/VAMPIRE HUNTER MOVIE.

BY WILSON GOODSON

She addresses my opening question, "How did you land the leading role of reporter Katherine Blair?" with unflinching candor. "Actually it was my first feature audition," replies Julie Entwisle. "I was very excited when I got the script, and read it like a maniac—"

The title of the screenplay: *STEPHEN KING'S 'THE NIGHT FLIER'*. Spooky stuff about a nosy newspaperwoman on the trail of a vampire. Maybe you'll think I got carried away, but the actress was no less intriguing than the special effects.

"Then I walked into the audition, held in New York. I met Mark [Pavia], the director; that turned out to be a wonderful experience because I got to meet him on the first audition, which shows how involved he was.

"So I felt very good about that first audition, but it wasn't until two weeks later that I started to lose hope. Finally, I got a call. They wanted me to come back, Mark had added a scene to the auditions—actually, the last scene of the film—which was incredible to do. We worked well together."

"Then I left and started going through all the 'My God, I think I did really well but I don't know' blues. But it took a little while longer. I do remember I found out on a Friday. I went into my agent's office, and they told me I should call my manager. I shot back with 'Why?' because I immediately thought, 'Oh God, what did I do wrong?'

women were competing for this role—I knew it was Julie. And she hasn't let me down at all."

But this is hardly an overnight success story. Nor is Entwisle a starlet. During her 22-year lifetime, she's squeezed in an education at the American Academy of Dramatic Arts Company and trained in off-Broadway theatre; roles have oscillated from the Queen of the Nile (*Caesar and Cleopatra*) to Mother Peter (*Once A Catholic*). Entwisle's dramatic goals stretch back to her childhood: "While I was in the first grade, we had to write down what we wanted to be when we grew up. Because my list was huge, I got completely made fun of. I was going to be everything; I was gonna be an acrobat, I was gonna be a fireman, I was gonna be everything. I came home very upset about it, because everyone ridiculed me and said I couldn't do all of it. My mom looked at me and said, 'Sure you can.' It took me a couple of years to realize I could do it all by becoming an actress."

Attending high school in Fairfield, she enrolled in accessible drama classes. Turning seventeen, Entwisle entered the Young Playwrights Festival of Connecticut: "It was a compilation of scenes, and one-act plays, that were written, directed and cast by students at Fairfield High School." Entwisle walked away with the Best Actress prize.

Supported by her parents, and endorsed by nothing less than a Greta Nissen Scholarship, she almost imme-



STEPHEN KING'S "THE NIGHT FLIER". Miguel Ferrer as "Richard Dees" and Julie Entwisle as staff Carl Kolchak/investigative reporter, "Katherine Blair."

"My agent looked at me with a solemn face: 'Go call your manager.'"

"So I called her and she says, 'I heard you got it' and I started crying right there in the office. I mean, I stood there in shock, and still didn't believe it until I got down here to Wilmington."

Congenially calling for his cameraman to 'Cut!' Pavia gauges Entwisle's performance "amazing. But when I saw her in the auditions—forty or fifty



JULIE ENTWISLE

"My character lusts after success. She surprises herself with how strong the lust, her blood lust, is."

gamut—she gets to have a little bit of fun in the beginning, and she gets to grow up in the course of the film. As an actress, I found the character to be very exciting because there was this huge transition to play."

Happily, the role resonates with the histrionics that Entwisle has applied herself to—it's not strictly acrobatic: "The preparation consisted of Mark and myself talking a lot on the phone—constantly!—even before I came down here. I have lots of writer friends who I did speak to about the process. The most important thing was finding out who Katherine Blair was, because she does grow so much. I really had to figure out what she wanted the most."

Jeff Goodwin, a makeup technician,

7. "I read the NIGHT FLIER script like a maniac!" enthuses leading lady Julie Entwisle. 8. Producers Richard R. Rubinstein (CREEPSHOW, DAY OF THE DEAD) & Mitchell Galin flank director Mark Pavla on set.

diately moved to New York for her induction within the Academy. "They touch on everything," explains Entwisle, who studied movement, voice, fencing and a variance of acting techniques. "They don't go completely in depth to any one thing, they give you a taste of everything. You take little hits of pieces, and come up with your own way of working."

Performing with The Catskill Actors Theatre, she sharpened her acting chops with regional venues like *A Thousand Clowns* and *Diary of Anne Frank*. Consistently auditioning for commercials and television gigs, Entwisle sought expanded film roles; but

her opportunities dwindled down to *GIRL*, an independent short photographed in Manhattan, and an unsold TV pilot titled *US AND THEM* which was actually a thesis for the director, a New York University student.

Entwisle's apartment lease had nearly expired when she was tapped to play the plum role in *NIGHT FLIER*; prior to catching her flight to the North Carolina studio, she arranged for her belongings to occupy her parents' garage.

She describes her Stephen King heroine, the aforementioned Katharine Blair, as "a really exciting role, especially being my first one. She is very strong but she runs the

drops by to exchange pleasantries. He admits that his work on Entwisle will be minimal; after all, her investigative reporter is described in the script as a young woman and she fills that bill perfectly. But the makeup guys are likely to have a field day with the red stuff. Upon further reflection of her role, Entwisle leaks some of the splatter that is inherently linked to a Stephen King project: "My character wants success—she lusts after it. I think she surprises herself with how strong the lust is...the blood lust that I'm certain is there. And I think she surprises everyone else as well." □



Tia Carrere

CONQUERING "KULL" IN EUROPE, CRUSADING AGAINST PREJUDICE IN TINSELTOWN

BY LAURA SCHIFF

Don't bother trying to find decent Chinese food in Slovakia. The former Czechoslovakian nation is renowned more for its steel and cement than its Pu Pu Platters. Just ask Tia Carrere. In Slovakia while filming Universal's **KULL THE CONQUEROR**, the actress is jonesing for a good take-out restaurant. "You come here," she says from her hotel room, "and you've got Hungarian goulash, you have hamburgers, and you have really just marginal Chinese food that I would probably send back in Los Angeles, but I'm thankful to have here. In Los Angeles, you have Thai, Indian, Chinese, sushi..." Her voice trails off as she considers the various comestibles that are possible Stateside. Carrere herself is as diverse as the palatable fare offered here. She describes her heritage as part Hawaiian, part Chinese, part Spanish, and part Filipino. And, like the Chinese food in Slovakia, this can be a bummer as well as a blessing.

Discovered by a producer's parents in a Honolulu grocery store, Carrere came to the U.S. mainland a decade ago to launch her acting career. She is best known as the exotic beauty who tangoed with Arnold Schwarzenegger in the blockbuster film **TRUE LIES**, and as the rock 'n' roller girlfriend to Mike Myers' goofy title character in **WAYNE'S WORLD**. Yet, despite her success, Carrere



Carrere tangoes with Arnold Schwarzenegger in **TRUE LIES**. "I'm not really a sex symbol. They just make me into it in film, y'know, the dream girl lighting and everything."

often finds her heterogeneous looks to be a hindrance in Hollywood. "It is difficult being different than people's concepts of the American girl next door," she says. "It's kind of a shame, because I still do hear, you know, 'we don't want to go ethnic with that role.' Everybody is friggin' ethnic in America. It does become frustrating. I mean, there's very few Asian actresses that can even make their way in the business, and me being sort of in-between races, you know? Not Chinese enough, and too ethnic, and too attractive to be, you know, native. Al-

though we're in the '90s, it's still very small-minded in some ways. I personally think the girl-next-door, as time goes on, will look more and more like me."

Carrere's desire to break out of stereotypical Asian roles finally prompted her to start her own production company, Phoenixian Films. Along with her co-producer husband, Elie Samaha, Carrere is working to change America's perceptions regarding Asians on the silver screen. Phoenixian's first project, the surprisingly good, low-budget thriller called **THE IMMORTALS**, featured Carrere as a preg-

nant felon who is dying of breast cancer. In Phoenixian's most recent film, **FRANKIE THE FLY**, Carrere stars opposite Dennis Hopper, Kiefer Sutherland, and Daryl Hannah as "a junkie prostitute." Says the actress, "I feel like I have been able to really diversify my roles, despite my Asian heritage. It's disappointing and maddening at times but, hopefully, by the things that I've been doing, and our company will continue to do, I'll be able to push through that."

To that end, Carrere starred in TriStar Pictures' comedy, **HIGH SCHOOL HIGH**, with Jon Lovitz. The film, released last year, was produced by David Zucker, of **AIRPLANE!/NAKED GUN** fame, and directed by Hart Bochner ("PCU"). Lovitz played an unflappably optimistic teacher at Marion Barry High, the toughest inner city high school this side of Hell's Kitchen. Carrere is

Victoria Chappell, the eternally peppy administrative assistant who falls in love with Lovitz' Mr. Clark. All of this is set against a backdrop of drug-sniffing dogs, metal detectors, and enough home-brewed explosives to rankle the hearts of chemistry teachers everywhere.

In one scene, Carrere finds herself held at knifepoint in the school library by gang leader, Paco (played by the very intense Guillermo Diaz). Her efforts to free herself are thwarted by her bumbling savior, Mr. Clark. Carrere winds up face down in a fish tank, nearly drowned by Lovitz' best in-



As Cassandra in *WAYNE'S WORLD*. "Everybody is friggin' ethnic in America," says Carrere. "There are few Asian actresses who can make it in the business."

tentions. "That was so funny!" Carrere laughs as she recalls filming the scene. "Everything was fine, it was just the fish tank that killed me! Water up your nose. I don't care if it's bottled water or whatever; water up your nose hurts. And, you know, there's nothing you can do. It's like, okay, and take a breath, and dunk your head in the water! And, of course, it was that long slow dolly, so I had to wait until they finally went past. I pulled my head up and went—[exhales a huge gasp of air and laughs]."

Carrere's own high school years were relatively serene. She attended Sacred Heart Academy, an all-girls Catholic School in Honolulu: "It was good because it wasn't so distracting, not having to get all dolled up and worry about looking too smart or too stupid in front of the guys." The actress ad-

mits that she wasn't very popular in high school. "I sort of kept to myself," she says. "Because my uniform used to be a little sloppy, and I really didn't pay much attention to mismatched socks or something, people thought I was in my own world. I thought I was cooler than that, but my sister told me that people used to think I was aloof and kind of odd because I didn't really hang out with anybody, and I was kind of sloppy." She remembers one run-in with the nuns at Sacred Heart. "I entered a talent contest once, and got a lot of slack for the costumes we were wearing. The nuns thought they were a little risqué. I mean, they really were not. They were like these body suits. It was a *New York, New York* kind of medley, with the top hats, canes, dance shoes, fishnets. And the leotards we wore were really not that high

"My dream role? A totally skanky, screwed-up punk rock chick who dies of an overdose. It would be great to put the cheeriness aside and really dig deep."

cut, but we got in a lot of trouble for it."

As it happens, trouble is something in which Carrere would like to find herself more often. She is fascinated by the dark side of humanity, and would relish the chance to more fully explore this aspect of her personality. Her dream role? A "totally skanky, screwed up, punk rock chick with her own underground music, and she dies of an overdose in the end." Carrere cites *SID & NANCY* and *LEAVING LAS VEGAS* as two of her favorite films. When asked why she's so enthralled with all things morbid, she replies, "Because I'm so doggone chipper and optimistic, I think it would be great to just allow yourself to wallow. I'm always kind of an upbeat, positive kind of person—you know, friendly to a fault—and I think it would be great to just put all that politeness and cheeriness aside and really dig deep and get ugly."

Tia Carrere—ugly! Try selling that idea to the legions of fans who consider her to be a sex symbol. Carrere scoffs at this idea. "I'm

not really a sex symbol. They just make me into it in the movies—you know, the dream girl lighting and everything. I think that's the way I was painted. It's sort of like—" Here she adopts a come-hither drawl, a la Jessica Rabbit, "*I'm not bad...I'm just drawn that way.*" She laughs. True or not, Carrere is skittish about appearing nude in her films, and uses a body double when the situation calls for it. "It's always in my contract *not* to have nudity," she says, "because I think those are the things that come back and bite you on the ass. For me, it's a psychological thing with having a body double. Doing these things, I can distance myself. *That wasn't me.* Everybody's got their own ideas on that. For me, I just don't want to do it myself."

"If somebody that looks like me can be the sex symbol, the girl of somebody's dream, then that's cool. I mean, there's the sex symbols that are, you know, blonde and blue-eyed, and then African-Americans have their movie stars, like

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Hangin' w/ *WAYNE'S WORLD* (Dana Carvey, Mike Myers, Christopher Walken). Launching her production company, Carrere is exorcising Asian stereotypes.



DOZZA

A PLAYMATE AND HER BAYWATCH NIGHTS: TANS AND TERROR.

BY DAN SCAPPEROTTI

Angie Harmon, the sexy sleuth on *BAYWATCH NIGHTS*, couldn't have been more declarative about keeping a lid on dental-floss habits. "My character, Ryan McBride," Harmon related to *FF*. Adhering to the series' crossover *X-FILES* terror motif, she's a forensic liaison with Scully; a reserved dance and a platonic relationship with her male partner.

Harmon's co-star, Donna Dey, has been as vocal as any character introduced on the Fox series. Flashing her tan and pearly whites in *BAYWATCH NIGHTS*, well, it's a spectacle that can only be described as a *Little Annie Fanny* in the middle of an Allied Artists monster mash (take your pick of any classic from the '50s—*THE BEAST*

"We on *BAYWATCH*. Actually, 3 months after *Playboy* was published, we had a reprint on *BAYWATCH NIGHTS*. I do, however, want to say that *Playboy* is used to media attention and that we're very children, are nice."

FROM HAUNTED CAVE, THE ATOMIC SUBMARINE, FROM HELL IT CAME, et al.).

Dey's involvement in a *Playboy* cover story was the first step to transport VIPs around Vegas, earned her coverage in *Playboy*'s September '95 issue. "It wasn't like a licensed service with a motor on it, it was just a *Playboy* to get up the limo, and it was a little bit, just to make a cool story. Actually, a *Playmate* scout spotted me as I was shopping in a grocery store. The scout was from *Playboy* magazine, and it was fun."

Encoring in *Playboy* as the magazine's cover woman (November, '96), Dey posed in *BAYWATCH* in a swimsuit, of course, she showed more than her ten lines in the photo spread. "Playboy has all kinds of lighting people," she explains, "and they



build sets for you to shoot on, and makeup people—it's a big to-do. They spend a lot of time and money on sets, and locations, to get a good layout."

Her initial shoot for *Playboy* utilized sets in the Chicago office's studio ("Some of the shots were taken to play up the Las Vegas connection"). The cover story was actually shot at the sandy sites bordering on BAYWATCH's locations. Upon wrapping her second spread, D'Errico relocated to Los Angeles: "Actually, I had been taking acting for about six months prior to *Playboy*. I got the job for every audition I went on—I was really doing so great! Then, three months after moving here, I found myself on BAYWATCH NIGHTS; though they cast me in that series, I also cross over into BAYWATCH. Yours truly and David Hasselhoff, who plays Mitch Buchannon, are the 'linking devices' between both shows. Other than newscasters, David and I are the only ones in Hollywood to be weekly regulars on two TV shows that are shot concurrently. What an honor! My whole life changed and—wow!—it's unbelievable. Mind boggling."

She summarizes her series character, lifeguard Donna Marco, as "not unlike myself, but maybe a little

L: "BAYWATCH NIGHTS probes into my character's off-duty hours." B: "Me & James Wicek in *Last Breath*, an episode shot in a chlorine tank."



more gutsy. She's very likeable. She's very serious about her work and her business. No hanky-panky and goofing off. She's very athletic. She sort of says it like it is. She tries to keep cool in frightening situations that are written into the BAYWATCH NIGHTS scenarios. She keeps herself together. She's a lot like me. I might panic a little more than she does in situations. Yes, Donna Marco is a lifeguard on BAYWATCH but, in BAYWATCH NIGHTS, you probe into her life when she's off-duty; you get to see both sides of Donna Marco."

Her character's vocation notwithstanding, D'Errico is hardly *The Little Mermaid*. She admits to only "squeaking by" a swimming test conducted by Gregory Bannan. "But I subsequently started to take swimming lessons three times a week, from 4:30 a.m. until 5:30 a.m., every Monday, Wednesday and Friday—every week, diligently, for six months. I took them that early because I had a private swim coach, and he instructs swim teams no later than 6 a.m. I wanted him to myself, so he could personally monitor my progress and really drill my swimming. I became a very strong swimmer, excellent in the water. I can portray lifeguards very well, what with doing dives and diving off the boat. I worked very hard at it. Now I'm good but before—gosh, I couldn't get a float out of the water much less save a person."

Along with her aquatic aptitude, D'Errico had to acclimate herself to celebrity wrough by the most popular syndicated series in history: "You have to get used to media attention—y'know, a lot of onlookers watching the show, and things like that. And people recognizing me in public, which took some getting used to. I travel a lot and do a lot of publicity. It's very flattering and people are very nice...especially the children."

BAYWATCH NIGHTS had been tailored as pulp

DONNA D'ERRICO

"BAYWATCH is fun to shoot, but BAYWATCH NIGHTS hits deeper emotional chords. This season, it's about monsters and the supernatural. I'm so into this, my character is a lot like me."



"David Hasselhoff and I are cast in BAYWATCH [X] and BAYWATCH NIGHTS. Other than newscasters, we're the only ones in Hollywood to appear in two TV shows that are shot concurrently. What an honor! My whole life has changed."

fiction, with Hasselhoff and Harmon moonlighting as private dicks who bust felons. "But this year the show is being shot differently," said D'Errico. "What with monsters, voodoo and the supernatural. I'm so into this. I guess it can be compared to X FILES, but it's different. Each episode is more like a movie in its own. You can really get caught up in it because it has emotions, and suspense,

that you didn't get before. BAYWATCH is a really fun show to shoot and I'm enjoying the heck out of it, but BAYWATCH NIGHTS hits deeper emotional chords—I'm going places with my personality that I'm constricted from doing in BAYWATCH."

She cites *The Last Breath* as a BAYWATCH NIGHTS episode that serves up more than the obligatory tube top and/or chase scene; "I had

one of my heaviest roles in that one. In a flashback scene, the antagonist [Anthony Guidera] loses control of his car, which plummets off a cliff and into the ocean. He's the only survivor, the rest of his family dies. This whole incident eats away at him, mentally, for about six months. And then, suddenly, lifeguards start disappearing...me being one of them. It ends up that this demented guy wants to recreate the grisly massacre of his family; lifeguards are involuntarily recruited into becoming his kin so, this time around, he can actually die with his surrogate family."

D'Errico substitutes for the dysfunctionally dead family's late mother. The claustrophobic episode required the actress, and other captive lifeguards, to be immersed up to their necks in water within a cage; and, for the grand finale, the prisoners are handcuffed within a car that's chauffeured into Davy Jones' locker. "Physically, it was a bit unnerving," grinned D'Errico. "But it also gave me the opportunity to express a whole spectrum of emotions."

The blonde lifeguard is imperiled with plague, and a fear that had stoked the previous decade's AIDS epidemic, in an episode that D'Errico pegs as a personal favorite: "Some time ago, an evil person—a psychopath—became a blood donor. People who needed blood transfusions are accidentally transfused with his blood. The killer's blood negatively reacts to the average person's DNA; hence, recipients of his blood actually mutate into cut-throats, too."

"My character gets in a car accident and needs a transfusion. Of course, the malevolent DNA is mixed in with her blood. You have to determine whether or not Donna Marco will murder someone. This was rewarding because I got to play somebody else—a murderer within Donna—who is possessed with evil. No more Ms. Nice Girl!" □

Countess Dracula's Daughter

INGRID PITT'S OFFSPRING
DISCUSSES LIFE WITH MOM,
PETER CUSHING & HORROR PIX.

By Bruce Hallenbeck

Let's get something straight, okay? Ingrid Pitt, the diva of British Grand Guignol (VAMPIRE LOVERS, WICKER MAN, COUNTESS DRACULA, HOUSE THAT DRIPPED BLOOD, etc.), is not planning on imminent retirement. I mean, she's as beautiful as a Hawaiian sunrise and as feisty as a tropical tempest. But someone has been delegated as the likely heir to her legacy: her daughter. Yeah, Mom and her offspring have plenty in common. Take karate, for instance. "I've got two orange belts," relates Steffanie Pitt as she relaxes at her London home. "I got quite proficient. But some of the new guys where I went were so big and smelly, I just gave it up. I do judo as well but I think karate's far better because if anything does happen, you've got a better getaway."

Pitt was born in America but, while retaining British and U.S. citizenship, she doesn't remember much about the States. By the time she turned two years old, the family moved to Spain. "I do know that my mother took me down to the Grand Canyon shortly after I was born," explains Pitt. "Whenever she sees the Grand Canyon on television, she says, 'There, do you remember that? We went down into the canyon on ponies and it was all so beautiful!' And I say, 'I can't remember a thing!' That's when she clips me around



Actress Steffanie Pitt: "I'm very proud of my mother. Horror films? I enjoy watching them. But if they're very, very gory, just showing murder and blood, I tend to turn off."

the ears."

Pitt was only six when the brood relocated to London and her mother was groomed as a horror heroine: "I remember seeing some of those films on a projector at home. I suppose I was the only child of that age who saw films like that. It was great sitting there with a cup of tea and having your mother sit right next to you."

"It was wonderful. Later on, by the time some of her

other films like THE WICKER MAN came out, I was in boarding school. I pleaded with my headmaster that my house should stay up and watch that film and, because my mother was in it, he said, 'Okay.' The housemistress came along too. And the very first scene in the film was this orgy! I nearly died! And, not long after, there was a scene of my mother in a bath with no clothes on. The headmaster went, 'Steffi!' But it was all

so wonderful. I was very proud of my mother."

Admitting she "was always split in two" about an acting career, Pitt "really wanted to be a cartoonist. I approached Hanna-Barbera and they loved my cartoons. But they said, 'You don't do your cartoons, you do our cartoons and you sit in a corner...' And I thought, 'Oh no, there's more to life than this.' Then I said to my mother that I wanted to go into drama and she said, 'Well, if you can get yourself through drama school, get your grant and we'll see what goes on from there.' I got my grant and I think she finally opened up and agreed that I could do it."

Actually, Pitt's first professional acting gig predated drama school: "My mother and father started to produce a television series called GAUCHO GIRL. Cast in the title role, I was supposed to be an orphan from England who ends up in Argentina and makes friends with this boy who's a gaucho. It was a children's series. When we were doing the pilot, we got three-quarters of the way through when the backer's wife left him and he withdrew. And that was the end of that. It would have been wonderful to work with my mother."

Recently engaged as a regular on ANNIE'S BAR, a Brit comedy/drama series produced by Channel Four, Pitt's character is embroiled in the antics of certain Parliament members: "I play Fleur Mortimer, who is wonderful. She is a secretary. I



"I pleaded with my headmaster to let us watch WICKER MAN. The first scene was an orgy. Then there was a scene of my mother, in a bath, with no clothes on!"

was on the lookout for a husband all the time. Channel Four always tries to make things a little bit sexy as well. That was great fun. We had the launching of the show done at Parliament, itself! There was a room dedicated to it and all the press were there."

She also hosted an entire season of DJ KAT, a children's TV show: "There was this big cat that was like a Muppet, and the chap who operated him was on the floor with his hand up him. I talked to the puppet as if he were my brother, but I'd clip him round the ear if he got too hoisterous. That was on SKY TV, which is British cable."

Supporting Lysette Anthony (*FF 5:10*), Pitt was cast in *THE LADY AND THE HIGHWAYMAN*, an opulent made-for-TV epic adapted from Barbara Cartland's novel. "I played Lysette's Lady in Waiting. Hugh Grant was in it as well. I love doing costume dramas—although the costumes can be really uncomfortable when you're all corseted up!"

Ironically, she made her film debut in the late Peter Cushing's final film, *BIGgles: ADVENTURES IN TIME*. Cushing, a Hammer veteran, co-starred with Pitt's mother in *THE VAMPIRE LOVERS* and *THE HOUSE THAT DRIPPED BLOOD*. "Oh, what a gentleman! He was absolutely fantastic. The moment I met him, he immediately took my hand and kissed it. Always just lovely—not just the first time we met, not just the second or the third—but *always*, he was so very sweet and kind."

Unfortunately, most of Pitt's scenes ended up on

the cutting room floor. "I played a secretary. I'm great at playing secretaries! I may be in the film somewhere, but you'll find it hard to spot me."

Her martial arts training was influenced by an on-camera experience: "I was raped once in a made-for-TV miniseries called *KANE AND ABEL*. And I can tell you that once is enough. I mean—ugh! Awful! You suddenly realize how helpless you really are. That's one of the reasons I decided to take karate lessons." Directed by Michael Winner, Pitt appeared in *DEATH WISH 3* though, contrary to the series' familiar scenario, "I didn't get raped or killed, I made out okay. I had a couple of scenes with

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"Sex for sex in film is silly. But if it's sensual, like *THE VAMPIRE LOVERS*, then I think there's every point in it."



Cynthia Garris

A FAMILIAR FACE IN STEPHEN KING MOVIES, THE ACTRESS/
HORROR ADDICT IS *THE SHINING*'S "WOMAN IN ROOM 217."

BY FREDERICK SZEIBIN AND LINNEA QUIGLEY

Perhaps the media pundits have been right all along; a juvenile's chronic exposure to horror films is likely to induce serious repercussions later in life. Cynthia Garris' impassioned addiction to the genre has wrought cathartic consequences. She was cast in a couple of Stephen King sagas, *THE STAND* and *THE SHINING*, both directed by her husband, Mick Garris. She savors her role, in the latter mini-series, as the decomposed "Woman in Room 217." More about that later). Their collaboration stretches back to *CRITTERS II: THE MAIN COURSE*; Mick directed and co-wrote the 1988 sequel, and Cynthia appeared as—oh, just check-out the center photo on page 40. Disgusting. This exhibitionism may be traced to *THRILLER* (1983), Michael Jackson's horror picture show, where Ms. Garris launched her panache for playing corroded cadavers. I mean, c'mon, somebody is silently screaming for help (and, no, I'm not referring to Michael Jackson).

Okay, armchair shrink,



Cynthia Garris and Larry Van Nuys host the 3D-TV debut of *CREATURE FROM THE BLACK LAGOON*: "I just always had the biggest crush on horror movies!"

here's Cynthia Garris on the couch: "Since I was two and a half, my Dad loved horror movies. He took me to everything. I don't want to date myself, but I started in the early 1950s and we saw everything. I just always had the biggest crush on horror movies! I watched them over and over again. I saw most of the films, from their original, first-run release in the '50s, all the way to now. *THE SHINING*, as a TV mini-series, was my opportunity to breathe life into a classic, terrifying figure that is likely to be locked in horror history."

Garris nails *THE HAUNTING* as her favorite genre film. She's blown away by director Robert Wise's ambiguous twist on the paranormal but Garris also admits she can relate to the movie: "We grew up in an old, very spooky house in the Hollywood hills that was left from the 1920s. My mother had just bought this huge 18th-century baroque antique mirror, so we came home from this movie and everything was dark. She lit a candelabrum and my mother, my brother and I stood in front of the mirror as she waved the candelabrum, back and forth, try-



CYNTHIA GARRIS

“Clive Barker’s vignette is glamorous, but I’m more beautiful as THE SHINING’s bloated corpse.”

hood, Garriss recalls that—even as a tyke!—her appetite for horror films was insatiable: “I ate a picture of Christopher Lee when I was five years old! CURSE OF FRANKENSTEIN was opening and I had never seen anything like it. Every day, before the film even debuted, I’d search the newspapers for the film’s illustrated ad. I’d look at the picture of Lee in that make-up and I’d plead, ‘Dad, please take me to see it!’ And, with each passing day, the size of the newspaper ad got progressively bigger and bigger. Finally, the day before the film opened, I couldn’t stand it any longer. I just tore the picture out and ate it!”

“Well, then I frightened myself because I’d eaten this picture of the Frankenstein monster! Then I said, ‘Dad, don’t take me to see it!’ He punished me by tricking me into seeing it at the drive-in—I spent the whole film under the dashboard! For three days, I couldn’t be inside the house at all during the day. I’d be out in the street playing. Couldn’t be around any corners or closets—I love being scared!”

Flash forward to 1996: THE SHINING was pitched as a six-hour mini-series. Everyone was somewhat reluctant to adapt a book that had already been translated by film deity Stanley Kubrick, into a 1980 movie; everyone, that is, except the man who literally wrote the book. Stephen King is not one of Kubrick’s cheerleaders. Small wonder. Kubrick, externalizing his contempt for the supernatural, convoluted the visceral impact of

King’s novel into an antiseptic puppet show, replete with a lame, movie-of-the-week ending.

“I know there are a lot of people out there thinking, ‘How dare anybody remake Kubrick! How dare anybody challenge this master!’” says Garriss with mock indignation. “But we loved the novel. In 1980, I waited in line for over two hours to see God’s film adaptation of *The Shining* and was very disappointed. Over the

THE SHINING, 2: As the corpse who’s checked into Room 217. “I loved sinking into my warm tub of goo.” THE STAND, 5: w/ Ruby Dee and husband/director Mick Garriss. Dee’s leftover contact lenses were applied to Garriss for THE SHINING.

ing to call spirits out of the mirror. That’s the kind of family I was raised in! It was just too much for my brother and me after seeing that movie. He said something silly, I slapped him and he picked up a fire poker and chased me through the house! We were so on edge and my mother, not being the wisest of mothers, was feeding it.”

Regressing to her child-



years, I've grown to really like that movie on its own merit but you can't help but make comparisons to the book. Now, everyone aware of the TV mini-series is out there griping, "Who are they to do this?" But it was really Stephen King who was never satisfied with the 1980 movie. He wanted to do it his way.

"Everyone I've ever talked to, who loved the Kubrick film, never read the novel. That made me realize that there's a lot about Kubrick's film to like if you are not familiar with the novel. It usually does spoil

CYNTHIA GARRIS

"Kubrick's SHINING is beautifully shot but thin. The 1997 miniseries is rich with relationships, human and spectral."



F: As the Zanti from CRITTERS II. The makeup was "very claustrophobic, I needed therapy!" **L:** Organizing her own band, Other Voices, Garriis wrote music for horror films.

a movie when you enjoy its source material—the novel—then go see the movie afterwards. But now I think of the 1980 release as a very campy film, Jack Nicholson camps it up all the way through. It's beautifully shot. Kubrick always has great taste in music, and the film has wonderful, eerie music in it. But when I look at the film, and then at our show, Kubrick's movie is so thin. The mini-series is so rich, there's a lot going on. It's rich with relationships and you see a lot of ghosts. There is interacting between these people from beyond and the human beings. The mini-series has a lot going on. It's a real festival."

Faced with the prospect of being eclipsed by Kubrick's shadow, Garriis originally tried to talk her husband out of helming the ABC mini-series.

But the network gave Mick Garriis the liberty to explore the supernatural icons chronicled in King's book; Kubrick dropped the supernatural premise, attributing the Overlook Hotel's hauntings to madness.

Chapter 24 of *The Shining*, "Inside 217," offers some of the most celebrated albeit unnerving prose in King's literary legacy:

"The woman in the tub had been dead for a long time. She was bloated and purple, her gas-filled belly rising out of the cold-rimmed water like some fleshy island... Still grinning, her huge marble eyes fixed on him, she was sitting up."

Kubrick portrayed "the woman" as a beautiful nude illusion that rapidly ages and literally starts to fall apart in the arms of a mentally impaired Jack

Torrance. Scriptwriter King and director Garriis chose to follow the novel. Mick's choice to play "the woman" was wife Cynthia, but Mrs. Garriis still smarted from CRITTERS II; cast as an alien, she was buried beneath layers of makeup. She describes the experience as "Torture! I was really afraid to do tests for THE SHINING because I'd become very claustrophobic after CRITTERS II—it was so severe that I had to have therapy! [Laughs] It took me years to get over it."

Her enthusiasm to work with makeup artist Bill Corso (SPECIES, BATMAN AND ROBIN) prompted Garriis to reapply gobs of greasepaint. "But I didn't go through the life mask process," she says, referring to the suffocating head-to-toe plaster cast required for the construction of latex appendages; breathing is facilitated by inserting straws up the nose. "I happened to keep my last life mask [laughs]. I put it in a place where nothing could harm it, including an earthquake, because I never wanted to go through that again! That's really one of the reasons why I was able to go through it. Billy's makeup was very light and comfortable. It was so comfortable that I even forgot I had these whole lenses in my eyes. They were Ruby Dee's lenses left over from THE STAND, very foggy and catarse-looking. It wasn't uncomfortable at all. I could have gone hours longer than I needed to."

It was Corso's ingenious use of Saran Wrap—painted over with milky latex to simulate flesh rot—that simplified Garriis' cadaverous transformation: "He did it in such a way that I was able to express myself facially through the make up. In a twisted way, I think I'm really beautiful; decayed, but there's something beautiful about the way I look in it."

Garriis' on-screen, necrological indulgences intrigued actress Linnea Quigley, who's professed a fetishistic acuity for the "living dead" in her films; photographed for her *Skin* book, Quigley cuddles with corpses. Here-with is an account of two women who love horror movies...

My Dinner With Cynthia by Linnea Quigley

Cynthia Garriis strides into the Good Earth restaurant. Heads turn. She's stunning; 5'10", blonde, green eyes, porcelain skin. I've known Cynthia and her husband/director, Mick Garriis, for 13 years. We recount—

The early years: weaned on horror flicks. At two-and-a-half years old, she was escorted by her parents to a regional engagement of *THE DAY THE EARTH STOOD STILL*; got so excited that she peed on her dad's lap. The image of the robotic Gort whisking Patricia Neal into a flying saucer proved particularly arresting; during the next few days, Cynthia repeatedly lisped, "Funny-looking man take a lady to the spacesip." Yep, she was hooked on horror; suffered all the classic symptoms—including an addiction to *Famous Monsters of Filmland* magazine.

As a high school student, Cynthia found her fix with Hammer movies. Emulating the "vamps" in those British imports, she and best friend Barbara would slip-on the fangs, illuminate the hazy summer evenings with the glare of candelabras and ham it up on the porch of her parents' Hollywood Hills home. As cars screeched to a halt, the couple would run for cover.

The poor kid kept procrastinating during those impressionable years. Each weekday, while eating lunch in the school cafeteria, she was determined to become Hammer Film's "next Ingrid Pitt or Veronica Carlson." By dinner time, however, her career goal switched to training with the Royal Ballet. Cynthia practiced ballet with a San Francisco troupe and, during her spare time, became famous as the bay area's singular female electric bass player. She eventually organized her own band and would later score music for horror films, including *CHUD II*, *PSYCHO IV* and *CRITTERS II*.

Jump cut to 1981: It was a banner year for horror films: *THE BOOGIES*, *GHOST STORY*, *BASKET CASE*, *FRIDAY THE 13TH—PART II*, *MY BLOODY VALENTINE*. Alas, Cynthia's boyfriends didn't share her unbridled lust for the Grand Guignol. Then she met Mick Garriss, who was promoting Universal's crop of horror pix. The site of their first date was a cast and crew screening of *AN AMERICAN WEREWOLF IN LONDON*. Cynthia struck an acquaintanceship with John Landis, the film's director, and makeup prodigy Rick Baker. The production of Michael Jackson's *THRILLER* prompted a reunion; Lan-



T: While inside zombie makeup for the *THRILLER* video, Garrius greeted a former First Lady. **R:** Cruising *QUICKSILVER HIGHWAY*.

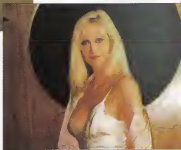
dis, who helmed the musical video, cast Cynthia and Mick as zombies. A total of three 12-hour work days bought Cynthia a close-up and additional visibility on the video carton. Locations were limited to Vernon, the odorous "slaughterhouse area" outside of L.A. Concealed within Baker's makeup, Cynthia crawled out of artificial graves, spit dirt out of her mouth, rubbed dust out of her eyes. Had a blast.

One evening, as layers of zombie glop were applied to her face, Cynthia spotted Jacqueline Onassis outside the trailer window. The former First Lady was visiting the set to trade salutations with Jackson. Cynthia whipped out of the chair, stuck her head out the window and—as "eroding flesh" cascaded down her cheeks in powdery fragments—yelled, "*Hi, Jackieeeee!*" Mrs. Onassis turned, smiled and waved to her ghoulish greeter.

As Mick's career started to rock, Cynthia taught aerobics at the Sports Connection. She still works out in the hills and pumps iron an hour per day. You can't earn a body like hers by sitin' around and eating donuts. She did me a favor by choreographing routines for *LINNEA QUIGLEY'S HORROR*

WORKOUT ("See *Linnea shape up the Living Dead through Zombicise!*").

The present: Watch a Joe Dante movie and you're gonna spot character actor Dick Miller doing some schtick. Watch a Stephen King movie and it's likely you'll catch Cynthia Garrius—not to mention Stephen King—in a minor role. Cynthia was a policewoman in *SLEEPWALKERS*, a law-maker in *THE STAND* and the "Woman in Room 217" in *THE SHINING*. Regarding the latter, an ABC miniseries, Cynthia admits, "I actually had my eye on a more glamorous part. But the 'Room 217 Woman' was an opportunity to frighten audiences from coast to coast—that character's pivotal scene is likely to detonate the biggest communal shock in our nation's media history. And that's why I took the plunge, so to



speak—I loved sinking into my warm tub of goo, too."

Cynthia's currently working on *QUICKSILVER HIGHWAY*; Mick is directing and writing the episodic pilot for Fox-TV, which adapts stories written by Stephen King and Clive Barker. "I play the part of a plastic surgeon's wife in the Clive story," explains Cynthia. "It's one of my favorites from his *Book of Blood IV* called *The Body Politic*." Glamorous role, flowing gown. Piece of cake, right? "I was pulled into a bathtub, strangled and dropped on a very hard floor," sighs Cynthia, "multiple times. Oh, I had lines in between these pleasant events, but I wasn't as happy with the way I looked in *THE SHINING*. I really think I was more beautiful as a bloated, rotting corpse." She smiles. □

AMELIA IN WONDERLAND

JULIE NEWMAR, TREKKIES, BREASTS, AND MY CON SLEEPOVER IN MOTEL HELL.

BY AMELIA KINKADE

One afternoon, a man in San Diego heard a knock at his front door. Opening the door, he was greeted by—no body. The bewildered man looked down at his “Welcome” mat and spotted a snail, picking up the snail, he hurled the tiny mollusk as far as he could. Two years later, the same gentleman heard a knock at his front door. He opened the door, no one was visible. Looking down, he saw the snail; “What was THAT all about?” asked the snail.

That snail passed me on the 5 freeway on route to San Diego, a road spanning 150 miles, requiring no more than a mere four hours to traverse—perhaps the July 4th weekend wasn’t the best time to drive from Los Angeles to San Diego.

L: Promoting Nightingale, Mistress of Dreams, Bonnie Mitchell’s ‘bitch’ cut into espresso salad. R: Denise ‘Cocaine Valley Girl’ Ames & yours truly.



Destination: the 27th annual Comic-Con International, the largest popular arts conclave in the United States. It’s a symposium where sci-fi, comic book and Japanese anime addicts interactively fraternize with multimedia technology.

During recent years, film entrepreneurs have hitched their wagons to comic book franchises. I had heard that the “big wagons”—MCA/Universal, 20th Century-Fox, and Lucasfilm—were circling upstairs in the San Diego convention center, the scaled-down wagons, flanked by an estimated 2,000 celebrities and professionals who annually attend the convention, were parked on the lower floor. Past luminaries have included Oscar winners Chuck Jones, Frank Capra, Francis Ford Coppola, et al. And, naturally, deities of the cartoon kingdom (Charles Shultz, R. Kline, etc.) ruh shoulders with the fans and fanatics.

I was abetted, on this little joyride, by my photographer. After 244 minutes on the southbound freeway, toasting in the sweltering heat and blinding smog, you could say we were a wee bit antsy to pay for parking and get inside. Cost for garage parking was (one) my right arm and (two) my first-born child. But no big deal; after all, I’m left-handed and subscribe to W.C. Fields’ philosophy (“Children should be seen and never heard from—ever again!”). Finally, late Saturday afternoon, we joined the long lines as-



Yvonne Craig (r) recounted her casting in the BATMAN TV series; to boost ratings, she was cast as Barbara Gordon (l) and Batgirl.

sembled around the wrong side of the convention center’s air-conditioned entrance. I felt like Margaret Hamilton in THE WIZARD OF OZ’s final reel; melting, melting, *melting*. And though we were baking in 500-degree heat, some Trekkies opted to suffocate themselves in Klingon suits that tipped the scales at 30 pounds. I wiped the sweaty mascara from under my eyes, clipped the frazzled mane from my head and elbowed my way through the throngs, flailing a copy of *Femme Fatales* and whining, “I’m preat! I’m PRE-HHESSSS!”

Slipping onto the lower level, I landed in a long line of SIMPSONS aficionados each waiting their turn for an autograph from the series’ creator, Matt Groening. Banded together with a panel of the Fox show’s artists, Groening was applying his signature to original

pictures of Bart. I spotted a pretty woman among Groening’s gang of pencil pushers, so I stretched the usual qualifications. After all, if Marge Simpson isn’t a *femme fatale*, I don’t know who is (*okay, okay, okay—maybe not. The truth of the matter? I think women cartoonists are—well, really cool.*). Anyway, her name is Stephanie Gladden and she has spent two years illustrating *The Simpsons* comic book. Formerly an artist for *Ren and Stimpy*, Gladden’s currently preoccupied with an “all-woman anthology” called *Action Girl* for a publishing outfit called Slave Labor. The project is produced by a woman, and the work is rendered by an all-female staff. Cool, huh?

Next thing you know, we’re crushed in a line of compulsive Julie Newmar

adulators. And—holy bat ahit, Caped Crusader!—juicy Julie looks gorgeous, absolutely gorgeous. Joining BATMAN’s feline nemesis (Newmar debuted as Catwoman during the show’s ‘66 season) was Yvonne Craig, cast on the show as Batgirl (‘67-’68). Time has not blemished these women; just goes to show you that bad girls indefinitely have all the fun. I examined Craig’s glossies, especially a pose that demonstrated a flawless high kick; we’re not talkin’ an ex-cheerleader’s kick—no way—it was a hal-lerina’s kick. I asked Craig if she had ever enrolled in dance class or experienced some training.

“My acting training was in Los Angeles,” she replied, “Method acting with Lee Strasberg. But I studied dance with the Ballet Russe de Monte Carlo.”

“Really?” I marveled. “My training was with a ballet master from the Ballet Russe!” He was the only teacher cruel enough to say my dancing “resembled a ritual, practiced in some foreign countries, that’s used to scare off *Oyeks of guses.*” Restric! immigration! I asked Craig if her hoofing was ever integrated into the BATMAN scenarios. “Only a little bit,” she smiled, “but I got to dance in THE WILD, WILD WEST television series.” Measuring 5’4”, Craig is a sprightly little pixie compared to Newmar’s towering six-foot height. I requested both actresses to pose, side-by-side, for a photo; Craig was propped up on a phone



book so the lens wouldn't lose her.

A profusion of sexy p.r. stills were scattered on the surface of Newmar's table. Newmar's autographed photos could be purchased for \$20. Each. And spectators were forkin' over the bucks, big time. A one-sheet poster of TO WONG FOO, THANKS FOR EVERYTHING, JULIE NEWMAR was prominently displayed. So how did she react to the homage? "Oh, I loved it," purred Newmar, "because it was funny. And it was loving and it cared about people, and it had a very good message. It was a wonderful experience and I was charmed by it." Both veteran actresses were nonplussed by the droning fans, a myriad of questions—often, the same ones asked over and over—and an infinitude of requests to pose for snapshots. Ms. Newmar can still percolate better for a camera than the new generation of models who flash their pearly whites for Braun coffee-makers.

Matter of fact, that was our next stop. We sidled up to the Acme Comics booth and acquainted ourselves with a couple of "actresses" whose very bodies seem to yell, "Wake up! Wake up and smell the java!" Skye Blue and Summer Cummings hocked their nude photos; smiley faces were strategically stuck to private parts. "The stickers come off when you buy them," Ms. Blue demonstrated. (I couldn't resist a bit of mumbled paraphrasing—"I see," said the blind man.) The starlets were also pitching the sale of their videos and X-rated comic books: *Porn Star Fantasies*, *Carnal Comics*, *Sordid Stories With a Pink Stiletto—Volume 1*, *Supergirl vs. Leather Lass*, *Breast Wishes* and—"Toenail Torture?" I howled. "Are you girls actually serious? Toenail Torture?" Much to my relief, Skye dutifully offered

"Been meaning to star in a sci-fi film. I've just been too busy. Oh, the smiley faces attached to my private parts in photos? They'll peel off when you buy them."



Call it masochism. Franchise York (l) was cast in *LOST IN SPACE*. Jerry Lewis' ex & worked for Larry (*SWAMP CREATURE*) Buchanan.

some clarification: "No, no—*Tongue Tail*—not *Toenail*! But someone else today said that too, and I think that's a great idea!—I do! I do!"

I reviewed this dynamic duo's list of magazine credits: *Big Tops*, *Bazooms*, eight appearances in *Bust Out*, *Jugs*, *Big Knockers*, and dozens of others. "Well, hush my buttons!" I squealed. "Have either of you ever been cast in a fantasy, horror or science fiction film?"

"Not yet," Ms. Cummings responded, "but we've been meaning to, we've just been so busy..."

"I understand," yours truly growled. "I've been meaning to star in a movie with Al Pacino and win an Oscar nomination, I've just been so busy making low-budget horror films..."

Summer and Skye were quick to tout *DARK SECRETS*, an erotic thriller.

Cast in minor roles, they supported Julie Strain and Monique Parent. They were almost boastful the film is R-rated, a "definite step up" from the triple-X. But the "R" turned out to be a half truth; an optional "unrated" version was edited, presumably, for Blockbuster's competition. Nevertheless, I promised to keep abreast (n'yuk, yuk) of their career developments. Both girls were only too happy to pose for photos, and my photographer was only too happy to reciprocate.

Following my keen nose for cheesecake, I picked my way through hundreds of paper dolls until I found a live one. Franchise York, whose credits roller coaster from highs (Jerry Lewis' *NUTTY PROFESSOR*) to lows (Larry Buchanan's *CURSE OF THE SWAMP CREATURES*) was looking very perky and patriotic in

her red, white and blue bustier. The booths and exhibitions were amazing! Some companies—Dark Horse, D.C., etc.—spent hundreds of thousands on elaborate displays. Lost in distraction, I was abruptly attacked by Klingons; I asked Krenn duras, Lieutenant tih In'toq and Lieutenant Commander Bull G Sta V Nes if I could take their picture as a commemorative document of my assault.

"Yes," replied a Klingon, "but we must warn you, we are hostile."

"That's okay," I quipped, "I just drove down from L.A.—I'm hostile, too."

I meant it, too. My high-heeled gold sandals had chewed the skin off the back of my ankles. I was no longer afraid of anything. Besides, what could they possibly do to me that exceeded the sadism of repeatedly insisting, "Go ahead—try and spell our names!"

On a more positive note, not only was *Femme Fatales* popular among the vendors who occupied both floors, we were greeted with open arms everywhere we went. Actresses were receptive because "FF allows thespians a forum to vent, sans gossip or bedside chatter. We're taken seriously." Chase Masterson, a recurrent presence on *STAR TREK: DEEP SPACE NINE*, was radiant within the *Sci-Fi Universe* booth. Her *ST* character, Leeta, was transplanted to Marvel Comics' adaptation of the show. As charming as she is fetching, Chase related her series exposure was the catalyst for a plum role in *MARINA*; supporting Bridgette Wilson (FF 4:1) and Linda Blair, Ms. Chase becomes embroiled in a dangerous love triangle.

I caught actress Cassandra Gava between autographs. Ms. Gava, aka Valerie Quennessen, is credited with performances in the likes of *CONAN THE BARBARIAN*, *HIGH ROAD TO CHINA* and *THE AMITYVILLE CURSE*. She was

pressin' the flesh to promote her appearance in **WELCOME TO JERICHO**, a Bruce Willis shoot-'em-up that misfired at the boxoffice.

Limping toward our last appointment of the day, I promised my histered ankles that if they could just carry me up the escalator, I would make a B-line to the beach and throw my high-heeled sandals into the sea. We traipsed the long concourse to meet Philip Cable in the press room. A true auteur, Cable had written, directed and starred in **THE COMIC BOOK KID**.

We were thrilled to be greeted with refreshments. Sort of. A banquet table was decorated with a few grapes, the last remnants of a tropical feast enjoyed by earlier, chubbier (and happier) reporters. Had to wash it down with a punch bowl full of watered down lemon; we were supposed to serve to ourselves with the world's smallest ladle. But we had to wait our turn in line with an assemblage of dingy-suit-



Yours truly & Julie Newmar. Julie made her debut in 1954. Julie's TV roles include *Catwoman* (l) and a robot in *MY LIVING DOLL* ('64-'65).

ed newspaper men; the bigger the man, the sillier they looked with this ladle built for a mouse's tea set. No one said anything about it, which made the whole thing even more embarrassing. Cable tried to pitch his film while ladling the juice; somehow, the operative "powerhoker" word didn't come to mind. He intro-



duced me to his leading lady, Deidre Neal. "She plays Shadowstar. The movie is adapted from Shadowstar Comics," said Cable, who dished punch like he was hailing water out of a sinking battleship with a Dixie cup. "Our **COMIC BOOK KID** movie is about a writer, played by me, who gets the power to become any char-

acter he writes about. He becomes nine different comic book characters throughout the movie including, at one point, a super powerful woman played by Deidre. He's doing all these super-powerful things in the body of this superpowerful woman. The comic came out in the mid-eighties, when we acquired the rights—"

I interrupted with, "Wait a minute—you turn into her?"

"Well, I turn into him," contradicted Neal.

"Right, you turn into him."

"I turn into her," corrected Philip.

"Who's on first, What's on second, I Don't Know is on Third," I sighed. "And did

you produce this?"

"Yes," replied Cable, "and I formed my own distribution company. I made the film a couple of years ago. We're just finishing up all the post. I wrote the script and I acted in it."

"Now I got it. You wrote it and you play a writer—and you change into her."

"She changes into me," contradicted Cable.

"He changes into me," Neal insisted. She was determined to clear this whole thing up, once and for all. "He morphs into all the characters...We used special effects."

My head was beginning to throb. Cable kept dropping his favorite phrase, "labor of love." A lot. Ms. Neal revealed she initially worked on Cable's film in her official capacity as a costumer. But the actress, who was originally cast in the Shadowstar role, backed out as a result of a previous commitment. Coincidentally, Ms. Neal fit into the costumes and even resembled the comic book character. "So I took over the role," explained Neal. "I was a comic book dealer for a few years, so I was already familiar with Shadowstar."

Cable is counting on a release date that will tie-in with the American Film Market. He has my support, I dig movies where humans morph into oddities ("Robert Corman presents *Amelia Kinkadee as SANDAL-SLAYER. An amphibious she-demon with no feet, she destroys new shoes. Hanging out at conventions, subsisting only on punch, she becomes vicious without real food. This film is a labor of love!*").

My shutterbug and me adjourned to Ruth's Chris for T-bones and martinis. We tried to rent a couple of rooms, but—as a result of the convention—every single hotel in San Diego, and its surrounding suburbs, had been pre-booked for weeks. One hour of phone calls finally uncovered a motel with vacancies.

Refreshed and still chew-

"The maintenance man couldn't comprehend. I asked him to make me a water balloon. Then I asked him to slip-on a grass skirt and imitate Don Ho. He just smiled."



ME with SILICONE VALLEY GIRLS Summer Cummings and Sissy Blue. I'm in the middle. Smiley faces were applied to the private parts of their nude gossamers.

ing on the toothpick that had speared an olive, I swung my car into the motel's driveway. The toothpick fell from my lips. Between two spanking new high rise hotels lurched a little shack; the architecture could be aptly described as "early Hawaiian." The personnel behind the counter made the Keystone Cops look organized. Finally, we were handed keys and directed to the back of the hotel, a mere half-mile odyssey because the elevators weren't working. Neither was the ice machine. The scenic landscape outside my window was a dried brush abandoned on a construction sight; unfortunately, this Rockwell diorama was partially lost behind a brick wall redecorated in graffiti-scrawled profanities. The smell of broiling tar and stale cheese wafted through the room. A leaky air conditioning unit wrought a makeshift waterfall, which cascaded through the peeling wallpaper. I

threw myself on something camouflaged as a bed. It had no mattress, just box springs; by 3 a.m., it mutated into only a box. I opted to open the windows and let the traffic noise and cries of "Help!" lull me to sleep.

The morning dawned hot—like a nuclear testing site. I hoisted my aching back out of bed and experienced the most frigid shower of my life. Of course, the water didn't turn ice cold until I shampooed my hair. I called the lobby and, only two hours later, a maintenance man arrived. Couldn't understand a word I said. He just kept smiling and nodding and pointing at the water faucet. I asked him to make me a balloon animal. Then I asked him to slip-on a grass skirt and imitate Don Ho. He just kept smiling and pointing. The check-out line poured out of the lobby and into the parking lot. Even the cockroaches were lined up. They wanted their money back.

Strapping on the sandals—they were the only shoes I packed—we bid adieu to our tropical paradise and returned to the convention center for another fun-filled day. Our "cheeseecake" safari immediately struck gold. Plugging her comic book, *Nightingale, Mistress of Dreams*, Bonnie Michaels was clad in an outfit that put her in direct competition with the cappuccino cart; matter of fact, her leather bikini was cutting into espresso sales. "The difference between me and all the other comics with the Cernal Revisionary Press?" grinned Michaels. "Those other hooks are based on porn stars, their fantasies and their real life stories. I'm not a really well known porn star, and I only do girl/girl scenes, so I don't go all the way. I have my own story and I'm going on my fifth book, and I have a series on a character, instead of what everyone else is doing which is more autobiographical and is about how they got into the business."

I responded to Michaels' declarative description with, "Good for you! Good for you! Good for you!" Actually, I didn't know what else to say. I mean, who am I to rain on someone else's orgy? I noticed that she co-writes her books, so I thought it was a wonderful opportunity to say something other than "Good for you!"

I addressed Michaels with, "Where did you get your training as a writer?" The abridged version of her comeback: personal journals and recording her dreams. "Oh! Good for you!" I responded. I neglected to ask her if she dreams in color.

Prior to my arrival at the convention, I was pretty naive about comic books. *Supergirl*, *Little Lulu*, *The Invisible Girl* (*Sue Storm*), *Wonder Woman*, *Betty Boop*. But obscure comics? I just wasn't prepared for this. All this was as shocking to me as if Sylvester reached for his fly and said, "Hey Twenty, take a look at thith!"

I took a saunter by the Troma Booth. The low-brow unit's show-stopper was one Denise Ames, who plays Al-bania on the cable show, **TROMAVILLE CAFE**. Denise played the lead role in **DINOSAUR VALLEY GIRLS** which made the transition to a re-edited, more sanitized broadcast on the USA network. She's also co-starring in **HARLEY ROD HOT HIGH**, which debuted on Laemmle's Theatre. Yeah, Denise is blonde but she's no Valley Girl.

I spoke briefly with Paul Guanine and Anion Beneath, the writers of *Heartbreakers*, the original kick-ass female comic book. In a nearby booth, I found Cindy Johns, *The Blonde Avenger*, who spoofs the competition with her self-published books. Her female heroine is paralyzed by "Cramp-tonight." Get it? I can relate.

Jacqueline St. Clair was promoting *Vampire's Lust* trading cards. She's also billed in **LUCAS' CHILD**...no, not another **STAR WARS** sequel but a "bimbo barbeque cooked up by Satan."

We wrapped up our tenure at Comic-Con, and wrote it off as a rip-roaring good time. But not until I fulfilled my personalized, torrid fantasy; en route to L.A., we drove to the beach. *Pant, pant, pant.* I threw my sandals off the pier. And then we sped off. □

Cassandra Gave (b) recalled fantasy film roles, including in **CONAN THE BARBARIAN** (7). She was in Bruce Willis' **WELCOME TO JERICHO** (96).



DARK PLANET

MARIA FORD AND HARLEY JANE KOZAK SIZZLE IN A RADIOACTIVE REVUE.

BY CHUCK WAGNER

A spaceship had apparently landed in Burbank's Front Street Studios. Lights pulsed on control panels while the uniformed personnel barked orders to subordinates. Welcome to the set of **DARK PLANET**, written by J. Reifel and produced by John Eyres and Barnet Bain for EGM Film International. Rehearsing actors Michael York, Harley Jane Kozak, Paul Mercurio and Maria Ford, director Albert Magnoli was "playing out drama in a tin can." Battling factions from a nearly-destroyed Earth, the competition is divided into Alphas (enhanced humans) and Rebels (normal humans or mutants). Both breeds are reluctantly unified for a voyage to a recently discovered "dark planet," which may hold the key to human survival. No piece of cake. It seems the whole Hee-Haw gang is coasting aboard a spaceship that's imperiled by 10,000 space mines, which are blocking entry to the planet's wormhole.

The opulence of the set has camouflaged the production's low-budget. Though the film has been financed for less than \$5 million (probably approximating \$2-\$3 million), the ship's interiors are a repository for gritty, 20th-century hardware; no sign of the paper mache which routinely translate the future into five and dime **ROCKY JONES** iconography. Set construction followed on the heels of each shoot to cut costs. Hammering stopped only when an assistant called for "Quiet!"

Harley Jane Kozak, replete with short blonde hair and military togs, squeezed behind a console. The actress made her film debut in a 1983 slasher fest, **THE HOUSE ON SORORITY**



Visit to a **DARK PLANET**: Michael York and Roger Corman vet, Maria Ford, observe Earth's demise, one of the radioactive repercussions of six world wars.

ROW. Ten years later, upon landing a TV series (**HARTS OF THE WEST**), her resume included the likes of **ARACHNOPHOBIA**, **WHEN HARRY MET SALLY** and **PARENTHOOD**. Today, she deceptively appeared to be an Alpha but Kozak spills the beans: "Okay, I'm a mutant [wry smile]! We're a subclass. My character was born a mutant, but they replaced the damaged part of my cortex when I was about seven years old and implanted a computer—which you don't see, because I don't have it on yet." She pointed to the location on her neck where the prosthetic will eventually be applied. "They're drying it with a blow-

dryer right now. The effects of my character's mutancy have pretty much been erased, except I do wear a computer—my boyfriend's calling me 'Computerhead' now. And I have a little, tiny allergic reaction to the glue."

Kozak's character isn't exactly Supergirl. The damn computer gives her only minimum power to function. Matter of fact, the actress candidly compares her screen counterpart to the \$5,000 Apple computer sitting in her living room.

Paul Mercurio, whose rebel character Anson Hawke is seated beside Kozak, originally launched himself as a dancer-choreographer. Landing sudden celebrity via **STRICTLY BALLROOM**, an Australian sleeper, his cult status was misdirected into 1994's mega bomb, **EXIT TO EDEN**. Mercurio was prepping for a space walk: "I was thinking about it. It's not really a walk. I believe I'm going to be...falling down the side of a spaceship or something. At this stage, I have no idea what's really happening. I know I'm outside the ship trying to get in.

Now that may mean I'm walking on the ground—or down the side of the ship—but, obviously, I'm going to have to do something kind of slow."

Supervising the shoot, the sets, the effects—the latter sampled on video tapes delivered to the set—producer/EGM co-founder John Eyres chronicles his rise from British video chain owner to mini-movie mogul: "I was born in Manchester. I used to own a chain of video stores in the U.K. They were called ABC—very original title, eh? My partner and I sold those several years ago. EGM came about because we decided to go into the film business. It was originally three people: myself,



Marie Ford drifts from astronomy to amour: "The first thing I was interested in—before I read the script—was that Albert Magnoli, who directed *PURPLE RAIN*, was at the helm."

my partner and another guy—Eyes, Griffiths and Malik—so we called it EGM. Mr. Malik left after a very short period of time. He was bought out. I bought out my ex-partner Geoff [Griffiths] about two years ago. And now it's just myself."

Having come from Cardiff, Wales to Hollywood, Eyes has had to make adjustments. He's a personable, enthusiastic man, and he makes it sound easy...which it almost certainly wasn't. "We made the first movie in

Cardiff. It was called *GOODNIGHT, GOD BLESS*." Just an educated guess, but was this one a Red Skelton bio? "No, it was [pause]—an epic movie!" Eyes says with Jon Lovitz-like conviction. "It was a little horror-suspense thing. We shot it on 16 mm because we'd just discovered what film was all about! It did okay on the video. It did well, actually, but then it didn't cost a lot to make. It was made for about \$110,000 with a crew of about nine people."

THE PRODUCER

"When I started, I wasn't particularly a driven SF fan. Quite frankly, it was a business decision."

Eyes directed, Griffiths produced. The film was made with Cardiff locations standing in for London. A local actor did a convincing imitation of a New York cop on loan to the British police force. The team subsequently "made another movie in the U.K. that was pretty successful, a sci-fi film called *PROJECT SHADOWCHASER*. It did real well, and we decided to move to Los Angeles with offices on Pico and Robertson Boulevard. We set up EGM about five years ago and we've been making movies ever since."

Though EGM's profits are generated by science fiction films, Eyes notes, "When I started, I wasn't particularly a genre-driven fan. Quite frankly, it was a business decision at the time because sci-fi is a very well-accepted genre throughout the entire world."

But Eyes swiftly acclimated himself to speculative fiction. He handled every facet of the story and each special effect. Eyes has resigned himself to greasing his entrepreneurial development with "financing. It was a little bit of this and a little bit of that. Self-financed in some aspects. Some aspects were pre-sales. Some of it was banks. It was a whole combination of things that enabled us to go and make the movie."

"Concorde/New Horizons publicist Maryann Ridini and I are working on a piece called *THE RESURRECTION*—a screenplay I've

had for about three years—which is a very big *BLADE RUNNER*-type film. Actually, it's a sequel to *PROJECT SHADOWCHASER*. We're making a lot more movies, different types of genres. A whole slate of things. So we'll be going in different directions: drama, suspense-action, sci-fi...I'm having a series of meetings on a Clive Barker piece."

DARK PLANET has already bagged a Europe distributor. Stay tuned for its U.S. release. □



DEBBIE ROCHON

SAVVY AND STREETWISE, ROCHON REFLECTS ON HER MOVIE WORK.

By DAN SCAPPEROTT

A series of abusive foster homes hardened young Debbie Rochon to the world. Her unhappy life prompted Rochon to frequently flee them for a better life anywhere else. Jobs in fast-food restaurants allowed Rochon to survive, barely, on the mean streets of Vancouver.

Fortunately acting came to the rescue. A friend suggested that she try out for a job as an extra on a film being shot by Paramount in Vancouver called *LADIES AND GENTLEMEN THE FABULOUS STAINS*. They asked me if I was willing to dye my hair," said Rochon. "That got me assigned as a permanent extra for three or four months. I was one of the main groupies of this rock band. I'd always be in the shot in the background."

But this is no Cinderella story and it was years before Rochon found her acting niche—it gave the 12-year-old something to hang onto. "It kept me straight," she said, "and I started taking acting lessons. I didn't start getting acting roles until I moved to New York at age 18."

Drawn to the New York theatre scene, Rochon became immersed in the hectic pace of *The Big Apple*. Part-time jobs like being an usher in theatres gave Rochon the opportunity to see a lot of plays and a wide variety of acting techniques. Any job, however, had to be scheduled around whatever auditions came along. Acting classes and appearances in over 25 plays helped her

to refine her craft. "I love the theater scene in New York," she said. "I belong to several theater companies like Actors Alliance and the Lovecreek Theater Company. I was involved in the theater world well before I worked in films. Everything from Harold Pinter to Tennessee Williams and some very contemporary artists as well."

"My very first real role in a film was *PARTY INC.* I didn't even know Marilyn Chambers was in the film! I shot all of my scenes when she wasn't even there. I went home and told my roommate that I'd just done a Marilyn Chambers film and I was freaked out, but my role is very, very straight and completely tame."

Small parts in such films as Chuck Vincent's *CLEO* / *LEO* and Roberta Findlay's *LURKERS* and *HAND* gave Rochon experience but no exposure. But working on a couple of trailers for films that eventually never saw the light of day, introduced Rochon to the convention circuit. "I started meeting people and that's how I got drawn into the horror fantasy world."

When director-author John Russo was casting his \$40,000 production, *SANTA CLAWS*, he remembered Rochon and her work in *ABDUCTED II*. He sent Rochon the script and she was soon in front of the cameras in Pittsburgh for the ten-day shoot. The actress plays Raven Quinn, a professional Scream Queen, an archaic term which no longer conjures up images of starlets terrorized by on screen monsters. It is now pinned on any woman who can show up at a horror



Above: Rochon holds the head of Gunnar Hansen in *HELLBLOCK 13*. B: With Hansen. It: Rochon stars in the horror anthology centered in a women's prison.



convention, dressed in an alluring outfit. The fact that they never appeared in a film is quickly discounted as they sell their autographs to avid fans. "She's very much into the merchandising end of the business as far as all the various items one would sell as a scream queen," explained Rochon. "She does the *Playboy* and *Penthouse*-type videos and horror movies because the stalker collects props from her horror movies, but she's less an actress and maybe more of a sexy personality who does a lot of sex videos and horror movies."



Quinn has two children and a photographer husband who is off having an affair. It's Christmas time and the lonely Quinn befriends Wayne (Grant Kramer), her neighbor. He starts to baby-sit the kids while Raven is working. Unknown to Raven, Wayne has a secret. He has a fetish for the young actress suddenly he falls victim to

Debbie Rochon, survivor of the streets of Vancouver, turned to acting to find her niche and a way out of foster homes. Her theater credits in New York helped land her first film role, in a Marilyn Chambers vehicle.

his own insanity and starts butchering everybody who's involved with her.

The final confrontation is a wild fight with the deranged Wayne, now costumed in a Santa suit with a black stocking mask and a deadly garden tool as a weapon. The sequence was filmed in one night at the studio's production office. "That was probably the most difficult scene to shoot," said Rochon, "because the rest of the scenes were dramatic scenes and easy to do. I would go in completely prepared. Sometimes John would pull me back and say, 'Well, okay, maybe she would be extremely upset but just internalize it and don't show it as much.' He would kind of fine-tune the dramatic performances that way. And looking at the film, I'd say he was right. He had it right on the mark.

"The fight scenes with the Santa Claws character

DEBBIE ROCHON

"My very first real role in a film was PARTY INC., which was very funny because I didn't even know Marilyn Chambers was in the film. My role was very straight."



In Troma's *TROMEIO AND JULIET*, Rochon, as the nurse, is in love with Juliet in a grunge version of the Bard's classic, complete with tattoos and body piercing.



were probably the most difficult because it's difficult to make a lower budget movie and not spend the entire ten days on the fight scenes. I know when Jackie Chan or Arnold Schwarzenegger are making an action movie they spend 90 to 95% of the shooting days on the fight scenes, on the action scenes because they need the most attention. We spent rela-

tively less time on the fight scenes and more time on the dramatic scenes because we wanted the film to be story driven. We had to go with it and maybe not get all of the angles that we wanted to at that time and just kind of go with what we could do. If there was anything I would have wanted to spend more time on it would have been the fight scenes. But I think they come off quite well."

Director John Russo gives the actress high marks for her professionalism. "Debbie is very easy to work with because she's intelligent and takes direction well and knows exactly what you mean when you say it. She came straight in from New York and the first day shooting with her was the scene with the two kids and her and Marilyn Eastman who plays her mother-in-law. Debbie was literally right off the train and went right into that scene with very little rehearsal time."

While Rochon is neither married nor has children, she could relate to the character of Raven. Some things they have in common, Rochon would like to forget. "What I have in common with the character is that I do work in the convention scene, I do have a number of things that I promote myself as far as merchandising goes and I have worked in horror films. And I have had experience with stalkers."

A stalker. This is getting a little too close to home for the actress. About a year ago, Rochon was plagued by a demented fan. "It was a very disheartening experience," she said, still chilled by the memory. "It was quite scary. I actually had to switch apartments to try to ditch this guy and eventually I had to take him to court and have a restraining order put on him. He finally started to respond to me after I had him arrested for showing up in places where I'd be. Before that he wouldn't take me very seriously. He found pleasure in trying to show me that he could find me any place or he



could find my address or he could find my phone number. After a while it would just anger me as opposed to scare me or frighten me. At that point I heavily involved the police, who worked with me over about six months. With them working with me and going to court, it straightened itself out.

"The police were very supportive because you have to realize that over the past few years, especially with the O. J. murder trial and numerous other trials that have been publicized and wife beating cases, it's become a very serious issue and they take it very seriously. They'd rather deal with this than a murder. They're becoming more and more aware of the fact that one leads to the other."

What would drive a fan to such extremes? "I think it was the fact that I always made a point of responding to all of my fan mail personally. I don't have a company or another person take care of my fan mail. I thought it would be much nicer for the person to get a letter that was actually from me. But apparently it feeds into the thinking that you're having a one-on-one relationship with them. But psychos like this make it necessary for you to distance yourself to some extent."

Remembering her first brush with on-screen nudity, Rochon said "My first nude scene was in *BAND* for Roberta Findlay's company. I had a seduction scene with this character that turns into this crazy punk rocker. There's a very mild love scene which barely gets off the ground before it cuts to another scene. It was very strange because Roberta closed the set and the actor and I performed this scene. My character's name was Trish. The day I walked off the set was the last I ever heard of it. So I have nothing to jar my memory. I remember thinking I'm going to do this right the first time and then it will be over. I hit all my marks like the consummate professional that I



Rochon is one of the few New York-based actresses working in the direct to video market who is constantly in front of the camera. She just finished *EVIL AMBITIONS*. Her *ALIEN AGENDA: ENDANGERED SPECIES* is due out on video shelves soon.

wanted to be. And it was very quick."

While Rochon has some topless scenes in *SANTA CLAWS* she managed to convince director John Russo that others were unnecessary. "I spoke to John about them and told him I didn't think they were necessary because there's so much in the film as it is with other characters doing their scenes. If you have that kind of scene right away then there's no payoff later. It just becomes, 'Oh, here we go again.' And he agreed with me. It's like telling a joke over and over again."

For the filming of nude scenes Russo cleared the room. "Everyone doesn't stand around and stare," said the director. "We try to make the person be comfortable. One of the things I thought even as I wrote it



was whoever did the lead didn't really have to do a lot of nudity. Not as much as the others because if you have the other you don't need a lot more. Debbie and I were pretty much in agreement on that. She doesn't take her bottoms off. Some of the others did."

"My own views on nudity in general," said Rochon, "is that there is a place for it.

ON THE FIRST NUDE SCENE

"I said, I'm going to do this right the first time and then it will be over. I hit all my marks like the consummate professional that I wanted to be. And it was very quick."



"If there was more nudity with men, it would take away the stigma from women. It would be more of a normal occurrence. Not just actresses doing it."

It's not a bad thing. I think in certain films it's required and necessary, not because the producer or director say so but because it's appropriate and that it's correct in the situation. If there was more nudity with men it would take the stigma away from women and it wouldn't be so objectified because it would be more of a normal occurrence. Not just actresses doing it."

Her role in *ABDUCTED II* prompted the distributor, Arrow to suggest Rochon for the part of Amanda Cross in *BROADCAST BOMB-SHELL*. "I met with Gary Connor and he hired me. It was a good role because it was like doing a sitcom for television. You have a film that was shot in 10 days. It's definitely a steamy film for sure, but it was very light comedy and not that much different from a sitcom. My role in *ABDUCTED II* was so dramatic that to go to something so light and play a character that's much broader was a lot more fun. I loved working with them and I loved working with Amy Lynn Baxter the other female lead."

To keep in shape Rochon works out every day at home while three or four times a week she exercises with her personal trainer using free weights and routines designed for specific parts of the body.

Rochon is one of the few New York-based actresses working in the direct-to-video market who is constantly in front of the cameras. Recently she finished *EVIL AMBITIONS*, an occult comedy in which she played Natalie, a wacky psychic. Another film about to hit video shelves is the New York-lensed *ALIEN AGENDA: ENDANGERED SPECIES* from Brimstone Productions.

"Kevin Lindenmuth directed that film," said Rochon. "That was a lot of fun to make because it was very much like *THE X FILES* and very dramatic. Less attention was spent on special effects and more



Debbie Rochon as Raven Quinn in *SANTA CLAWS*. Bottom: John Mowat, Grant Kramer (hidden in the Santa suit) and Debbie Rochon in a fight scene.



time spent on storytelling. My character is basically a person who starts out as a news broadcaster and then hosts a show that is not that different from *STRANGE UNIVERSE*, which is a whacky newsmagazine program that devotes every show to UFO sightings and experiences and it's very funny. She believes in UFOs and her boyfriend turns out to be an alien. She ends up having to kill him. We then jump ahead many years where she has become very bitter and very angry. There are two kinds of aliens fighting among themselves using us as pawns. When we jump ahead in the future I head up this organization that tracks them down and we send agents out into the field. It's like a war.

"The last scene in the movie was very difficult to pull off. I have to hold body parts in my hands and to hit the emotional marks of how she would feel at that point. That was challenging, but it was fun challenging. It was good."

The bargain basement, drop the bargain, New York production company, Troma Films, an organization that has successfully wallowed in its own dreadful movies has launched its latest with an assault on the Bard himself. Hey, if it's good enough for Kenneth Branagh, why not? And Rochon was there for *TROMEAO AND JULIET*.

"I play the character Ness," she said, "which is based on the nurse character in Shakespeare's play. She's the best friend and confidante of Juliet. But in our version, Ness is in love with Juliet so it's very difficult for her when she ultimately has to help Juliet to get out of this very abusive household. It's the '90s, after all, and we're talking about body piercing and body tattoos. It's the village grunge version of it. So she ultimately helps Juliet find her true love but in doing that loses her own true love. It's less a comedic role which was the way that Shakespeare wrote his char-



While she did some topless scenes, Rochon convinced director John Russo that others were unnecessary.

acter. This character is just the opposite. Where other characters are comedic relief, she's very dramatic."

With her image intact, Rochon plays the serial-killing, illegitimate daughter of Charles Manson sitting on death row in *HELL-BLOCK 13*. Then, next on the plate is *STRAWBERRY ESTATES*, the tale of a mental institution and the start of production on the sci-fi pic, *QUESTION OF TIME*.

Sure, crime is rampant, rents high and cab drivers can't speak English, but there seems to be a lot of work for an actress in the cinematic trenches of old New York. □

CAMERON

TREK'S RACY REDHEAD

SHE'S CAST IN "STAR TREK" SPIN-OFFS AS SEXY STAR-FLEET SIRENS—AND VICIOUS VIXENS FROM OUTER SPACE.

BY DAN CZIRAKY

Not too long ago, a statuesque redhead was advised to abstain from addictive glamour girl roles. After all, a string of television stints (THIRTYSOMETHING, DALLAS, COLUMBO) and a TV movie (SOMEBODY'S DAUGHTER) had already vindicated Cameron's on-camera



presence as a bombshell. Furthermore, SUNSET STRIP (1992) cast Cameron as "Crystal," a classy edysias who peels off her constrictive Jessica Rabbit togs in a show-stopping burlesque routine. But, once again, her panache for a tempestuous flair short-circuited the development of a serious character.

Lately, however, Cameron's sultrier psyche has been hosed down. Sample her more subdued characterization in TALES FROM THE HOOD. Five



T: Cameron as a butt-kickin' Klingon on STAR TREK: THE NEXT GENERATION. L: As a curvy Cardassian in DEEP SPACE 9's Crossover episode.

years ago, she debuted as Ensign Kellogg—tactical officer of the U.S.S. *Enterprise D*—on STAR TREK: THE NEXT GENERATION. The actress resurfaced on the series as a butt-kickin' Klingon, but cosmetically morphed into a Bajoran for promotional tie-ins. Demonstrating a chameleon-like aplomb, Cameron portrayed a curvy Cardassian for a STAR TREK: DEEP SPACE NINE gig but regressed into her Ensign Kellogg alter ego for the 1994 feature film, STAR TREK: GENERATIONS. The consummate Trekker, she's ready to crack UPN's STAR TREK: VOYAGER.

"I did a pilot for HBO Productions called GALAXY BEAT," relates

Cameron. "It was a sci-fi spoof. It figures I'd be on that. It was going to be for a network, but it wasn't picked up. I never actually saw it.

"I was the dispatcher on the show. Hair down, no weird hsiidos or makeup. Just me, in a spandex uniform. Tight, sexy." She says the pilot was shot down as a result of SPACE PRECINCT, Gerry Anderson's competing series.

Regarding her four seasons of STAR TREK: THE NEXT GENERATION, Cameron summarizes the experience as "weird—because it feels pretty much that it's over. I don't run into cast members anymore. But it's not really over." Not unlike the remainder of the series' repertory, Cameron made the transition from final episode to the film STAR

TREK: GENERATIONS: "But I'm the only one who knows that I'm in the movie! Whenever I see it, I go, 'There I am!' It was hard on a lot of us, coming right off the TV show and into a completely different production. It was like having strangers in your living room. The phrase was always, 'This is not the TV show, this is the movie.' Nevertheless, it was a weird feeling for a lot of people who had worked on the show for a long time. They took my station away, the tactical station. I was pined about that. On the bridge, I went over to communications."

The film concludes with *Enterprise D* colliding into a planet's surface. "I experienced the crash! First, I got hit



Cameron, oft-described as the embodiment of Jessica Rabbit, strikes a pose for Michael Hefner (costume by Craig Anthony). It's clowning with a Klingon contingent on the *GENERATIONS* set. "I'm the only one who knows I'm in the movie."



in the head by an elbow. Then, I got hit at the same time the first explosion went off—and I swore it was real! I thought I was going to die! We all did! Everyone thought this was the end. It was so hot—you could feel it. The explosions were so high, in fact, we heard afterwards that pyrotechnical charges were set too high. Plus, they shot all this cork and stuff out so it was pretty scary, and the set was on 'shakers' at that time. It felt real."

GENERATIONS wasn't the film that risk Cameron's alabaster skin: "I was between things, and a friend of mine was the first assistant director on PULP FICTION. He knew I needed a job, so I did stunt doubling for Uma Thurman. All I had to do was sit in a car. That was me in that fast car. It was easy money. At one point, my eyes were closed and this guy is swerving all around—and then there's this building staring me in the face on Hollywood Boulevard at five in the morning. But it was fun."

"I was there one night, late, and we were in this house out on Silver Lake. John Travolta was singing to himself. I said, 'John, what are you doing?' He replied, 'Singing.' I said,



Center: Cameron as tactical officer Ensign Kellogg on *ST: THE NEXT GENERATION*. She reprised the character in *ST: GENERATIONS* (34).



L & R: Striking poses for Michael Heims. "STAR TREK is not just a TV show, it's part of history. At conventions, the fans know more than I do!"

'Well, sing me something,' and he says, 'What do you want to hear?' I go, 'How about your greatest hits?' And he went into them. We were in this little house, and he went into all the dance moves from *SATURDAY NIGHT FEVER* and *GREASE*. I was dying. First of all, you're sitting there thinking, 'This is John Travolta doing this stuff, right here.' I was dying. He was right in front of me, singing and doing all the moves. I said, 'I guess I'm in Hollywood.'

Cast in director Rusty Cundieff's *TALES FROM THE HOOD*, Cameron "played a political advisor/image-maker. I'm part of Corbin Bernsen's team. He plays a David Dukes-like character. The movie is an anthology, three segments with a wraparound. It's all based on real events, racial events, but with a horror twist—as if they don't already have one. Corbin was really nice to work with. He's quiet—but when we went into the scene, he was right there." Cameron was elated to cut loose on a role without the usual facial appliances: "I got to be a person! I'm not a stripper...I just had to throw up in this one. But I won't tell you why."

Cameron's status in the *STAR TREK* cosmos may be gauged as tenuous; however, recent conventions taught her about the rabid fans of

the series. "I'm really amazed at how many people know me," she smiles. "I just did a convention with the writers, Jonathan Frakes [Commander Riker] and everyone. The writers came up to me and said, 'You're really known. It's not just a TV show anymore. It's a part of history. When I find myself at the conventions, the fans know more than I do. Half the time I don't even know which episodes I was in.'"

When *GENERATIONS*' script was leaked on the Internet, *TREK* fans—excluding Cameron—were privy to the film's guarded premise. "People at the conventions were coming up to us and asking, 'What's gonna happen?' and I went, 'I don't know.' We didn't even know what was going on when we were working on the D bridge. They kept everything real quiet. Maybe they didn't know what was going on

[laughs]."

Wrapping her stint as a Klingon on *ST:TNG*, Cameron was invited to cross into a *STAR TREK*: *DEEP SPACE NINE* episode. Aply titled *Crossover*, DS9 crew members Kyra Narris and Dr. Bashir accidentally wind up in the Mirror universe, a milieu previously traversed in the classic *TREK* episode, *Mirror, Mirror*. Abetted by the Bajorans, the DS9 station is ruled by a Cardassian/Klingon alliance. Kyra's counterpart is commander of the station, and Cameron played a Cardassian assistant: "That's actually one of my favorites. The makeup turned out really nice in that one." Though Cardassians are hardly pin-ups, Cameron insists, "I still did it! I was going, 'Can I have eyelashes?' I was in makeup at two in the morning. Kind of changes your life, having to get up at that hour.

They have so many molds now that they just go, 'Let's try this one! It kind of fits.' Cast as a Starfleet councilor as well as two breeds of *ST* nemesis, does the actress have a preference? "Now, how can I pick sides when I'm the Lon Chaney of them both?"

Regarding her recruitment on the *STAR TREK*: *VOYAGER* series, Cameron condenses her commentary to, "We'll see. I don't know anything about that show. The writers said, 'You

Cameron and Corbin Bernsen in *TALES FROM THE HOOD*: "It's based on real events, racial events, but with a horror twist—if they don't already have one."



should be on it."

There's a likelihood that Cameron's casting as an ST: DS9 "Dabo Girl" would stretch into a gig as an extraterrestrial counterpart of Crystal, her SUNSET STRIP stripper: "It's weird. I haven't played Crystal more than once, but stories keep coming up about the character. People come up at the STAR TREK conventions. They go, 'I saw that movie!' It's still out there."

Her earliest acting credit is THE HOLY MOUNTAIN, helmed in 1973 by cult director Alejandro Jodorowsky. "I was a kid," Cameron admits in a whisper. "Under age. It was years ago—I was a runaway. I never saw it. Jodorowsky did EL TOPO [1971], that was his first big one. He hated actors, so he tried to find people that weren't 'actor' actors. He found me in New York. He tried to find the real people who were closest to his characters."

"THE HOLY MOUNTAIN was basically about people who have achieved everything in their life, except they're not fulfilled. So it's basically four or five people from all different walks of life, and they have everything they've wanted. They have to consult a guru to find themselves, and it's the climb to the Holy Mountain."

During production in Mexico, Jodorowsky disciplined his actors with a psycho/sexual regimen: "He really wanted all of us to go through meditation training, and all this crap. All I wanted to be was an actress, I didn't want to go through all that shit, you know? But, it wasn't just that—it was almost like a cult, in a weird way. He was married and sleeping with all the leading ladies, all of us. He would make each one fall in love with him, so we would do things in the movie. It was a real power trip. I refused and left the movie. I was the youngest one there and I went, 'No, I can't do this.' I left and then he brought me back. Originally, I was supposed to be the owner of this makeup and fashion empire, you know? When I flipped out and said, 'I can't do this,' he brought me back and had changed the role to a male. He brought me back as the fantasy of this Spanish actor...I came back as the fantasy of what was originally my own character!"

"After I finished it, he treated me like, 'Get out of the house! You can't be here!' It was like a power thing, like I had won and he—I don't know, it was just so weird. It was intense, like when everyone really shaved their heads in the movie. I mean, now I'd probably do

CAMERON

"I didn't want to go through that shit, it was like a cult. He sleeps with the leading ladies. It was a real power trip."



Cameron recounts that director Alejandro Jodorowsky "hated actors. He would make each leading lady fall in love with him. I, the youngest, refused and left the film."

it if it were a big, big role. It was actually a pretty serious thing in my life, now that I look back at it."

Cameron acknowledges her pioneering role would be reincarnated in SUNSET STRIP: "In a weird kind of way, my Jodorowsky character was Crystal. It was a red satin dress, with the red hair. I guess that's where the character started. She ripped her dress off, too—isn't that weird? It's weird talking about this. I didn't realize I was holding on to it. It was really hard because I met Jodorowsky in New York; EL TOPO was on these big billboards, and it was almost like a love affair going on. But it wasn't. The love affair was being in a big movie. My God, that was my big fantasy, my goal, and here I was, a kid. I didn't think I was a kid then but, looking back, I was probably 16 years old. I was just bumming around in New

York, going to auditions, waitressing, and then I got this big movie down in Mexico City. I was all excited and then I get there...."

"After shooting in Mexico City, I returned to New York and did summer stock with Judy Carne. I did CABARET. My first Screen Actors Guild job was an NBC-TV series, CRIME STORY [1986-88]. I got that in Vegas, where I became a dancer. It was a walk-on, opposite Anthony Denison. He had some pompadour! The scene got cut, though. I was dancing all the time and I wasn't really pursuing the acting. I went back to studying it and, within probably four months, I got my SAG card. I was going, 'Oh, this is going to be easy!' A year later, another film...." A bit part in RAIN MAN (1988) required Cameron to literally come "between Tom Cruise and Dustin Hoffman for a week. In feathers. I played Cleopatra; you know, Caesar's Palace has Cleopatra and Caesar to greet people, so that was the scene."

"Of course, most of it was cut. Isn't that the story of an actor? 'This was cut, that was cut.' But I was in it. I was in the trailers and all that. Dustin would come out of character and go into vaudeville skits with me, because I was in that big Cleopatra costume. He was actually quite funny. But you could feel him go into it. I was right between them, and he would switch into character and the energy would totally change at the table. They were both very nice. The summer afterwards, I was at a club in L.A. and Tom Cruise was there. He remembered me, and came up and asked how I was doing. That was nice."

Making the move to L.A., Cameron's resume substantially expanded in only her first year of occupancy: "I landed a Taco Bell commercial, a role as a centerfold in COLUMBO and an appearance on THIRTYSOMETHING as Michael's fantasy girl. People are going, 'You're already doing all this?' I thought, 'I should have moved to L.A. years ago. I guess I'm supposed to do this.' But there have been a lot of lean times."

But the "lean times" have dwindled. Last time I talked to Cameron, she was preparing for a featured role in THE TOMORROW MAN, a 20th Century-Fox production starring Julian Sands; tailored as a pilot for CBS, it involves an android who—seeking circumvention from an apocalypse—crusades back to the 20th century. As for Cameron's character, a polar opposite of Crystal—stay tuned. □

TIA CARRERE

continued from page 31

Halle Berry. I sort of come in between all of that."

Carrere alludes to the fan mail she receives from ethnic-looking girls who look upon her as a role model. "It's a lot of responsibility. But I think if I can just make it cool to be somebody who looks different—a little different than the girls on the cover of the magazines or in commercials—then maybe it'll make them feel good about themselves and how different they are." With the dawning of a new millennium, Carrere is hopeful that the future will be more tolerant towards Asian-Americans and other minorities. "Maybe we're next," she says. "We're the next group to come up." □

LA FEMME NIKITA

continued from page 11

were the crew, and we won. We've been sailing since we were ten."

The alluring Aussie prides herself as a painter, though her talent is rather limited. Seems she can only draw renderings of fish: "I don't know why! When I arrived in the States, I didn't have much money. So, when it was a friend's birthday, I'd find old pieces of wood in back alleys and then I'd use whatever I had—house paint, real paint, nail polish, lipstick or whatever—to paint fish and give it to them as presents. Now it helps calm me down and I love getting mesay."

Currently a resident of Toronto, Wilson—who doesn't miss L.A., but regrets parting company with her Hollywood coterie—shares quarters with her grandmother: "I'm just a regular person who happens to be an actor. I'm very down to earth and, sometimes, I lack tact. I'm a very, very passionate person. I'm pretty defiant at times. A little wild. I'm very inquisitive. I'm pretty romantic. I kind of like the idea of knights in shining armor. I want to have a family one day, and a place in the country with a horse and a couple of chickens."

"I love being outside. Hey, I'm Australian. I'm a family girl. I come home at night, sit down and have a tea and a laugh with my grandmother." □

STEPHANIE PITT

continued from page 27

Charles Bronson."

Pitt was reunited with



A graduate of Honolulu's Sacred Heart Academy, an all-girls Catholic school, Tia Carrere spoofed ethnic stereotypes in HIGH SCHOOL HIGH.

Winner for BULLSEYE: "I played Donna Dutch, who suddenly inherits the home where Roger Moore and Sally Kirkland live. And how was her rapport with Winner? "A nightmare...let's just say he's difficult to work with. Everybody says that. And they're all right!"

She's tallied experience in film, TV and theatre; so which medium does Pitt prefer? "Out of all three, I would have to confess that film is my favorite. They're all immensely different. If I see anybody filming in the street, it's like, 'I want to be

a part of that!'"

So let's talk horror movies. Does Stephanie Pitt share her mother's affection for the genre? "I enjoy watching them. I think if they're very, very gory—just showing murder and blood—I tend to turn off a little bit. It's the same with sex. If it's just sex for sex, then I think that's silly too. But if there's a point to it, or it's sensual—like THE VAMPIRE LOVERS—then I think there's every point in it. I thought BRAM STOKER'S DRACULA was very good, and I thought Gary Oldman was absolutely brilliant."

"As for my future, I love to work; that's my bottom line. I'm not putting my sights low, I'm just being realistic. If I achieve something, then great. If I finally make a name for myself, great. But at the end of the day, I'd be happy just to work and do good things." □

KARI WUHRER

continued from page 7

"I've got a couple of projects that are in the developmental stage, and I'd really like to take it as far as producing. It's something that's really important to me, so I'm taking it slowly and trying to make some good decisions. But I'm also in an acting class with a great teacher; it's a continual learning process, and I'm so much more focused on drama than I've ever been. Even when I have a period of time where I'm not working—which isn't that often, thank God—I still feel like I'm working toward my goal, because I'm constantly working on myself as an actor."

Does she have a preferred "tool" to further discipline her acting regimen? "Yes, reading," Wuhrer says emphatically. "The more that I read, and the more that I exercise my imagination, the better I become as an actor. I also have my own ceramics studio and kiln, which my husband built for me at home. Working on pottery is an incredibly calming and centering process. It works on your concentration, which is really important as an actor." □

NANA VISITOR

continued from page 15

ters. "Avery has come to mean so much to me; he's been a real influence. If this were to be it, I'd walk away with satisfaction with my work and the real friendship of Mr. Brooks. We talk about everything in between set-ups, and he's influenced my ideas about a lot of things."

A mother of two, Visitor is cognizant of TV's deficiency of role models; hence, it's especially gratifying "when I go to conventions and women tell me their four-year-old daughters portray Major Kira in play pretends. That's very satisfying because they're identifying and they're going, 'She's in charge'—and it's a woman and it's not even an issue anymore."

"During this last part of

this season, I feel like Kira's portrayal as" a strong female isn't even an issue anymore. It's this person who is going through growth, whose made mistakes and is living a life. I think the writers and producers have risen to that level, and not limited me to just being an archetype. It's wonderful." □

MARINA SIRTIS

continued from page 18
he was fabulous."

The question that Sirtis addresses most often is, "Will Troi and Riker's rapport develop into anything of significance?" Sirtis notes that certain episodes, "Second Chances" in particular, make it clear that Troi would jump at the chance to rekindle the romance: "But Riker, it looks like, has definitely closed the door on that relationship. Because of the second Riker, we managed to actually see that Troi really did still love Will.

"Jonathan and I had this little running gag that they made a mistake, and did the wrong spin-off with DS9. The spin-off should have been *THE RIKERS IN SPACE*. With *Lt. Riker*, there is a possibility that we will eventually have the Rikers in space. It opens a lot of doors for us. The original ending to the episode was that he died; I think the fact that they kept him alive is wonderful for Jonathan. He gets to play a twin, like in the soaps, and it does leave the relationship open for Troi and Riker." □

ROXANNE BIGGS-DAWSON

continued from page 28

Biggs-Dawson would prefer that "she'd be challenged more, almost along the lines of where she's going now but something should basically challenge her loner sense. Somebody could force her to admit that she's a little bit more vulnerable than she pretends to be. I think that it would be nice to also find a character to spar with, who can get her angry and force her to laugh.

"I think we do have a little bit of that in the 'Twisted' episode, in which she is really at odds with Tuvok and his rational ways of thinking; it really sparks her irrational, emotional way of thinking. He's a good challenge for her." □



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BEAM THIS UP, BUDDY...

Responding to my letter (5/3), which pitched a STAR TREK Swimsuit issue, one of your readers fired-off a couple of hostile rounds (excerpting a letter in 5/6), "You have an excellent publication, so I urge you not to turn it into a Trekkie fanzine. With their zombie-like obsession to Gene Roddenberry's plastic vision of the future, Trekkies are very scary people."

You don't hear me complaining about the sci-fi sirens who make their print debuts in FF. So, all of you Trekkiesphobes out there—forgive me if I want to see actresses whom I'm familiar with. The ladies of STAR TREK are also women of fantasy, and have as much right to appear in appealingly sensuous costumes, as anyone else deemed worthy. If there is to be a special FF issue of STAR TREK, I'm certain it would be a one-time deal. Just one measly issue out of many. So, Trekkiesphobes, lighten up—let Trekkies and disinterested observers have their fun.

David R. Wood
Knoxville, TN.

(Dave, this issue is for you. Also in development: a "50 Sexiest" issue, tallied by Tim Gracaves and Bruce G. Hallenbeck, devoted to The Women of Hammer. A similar countdown on 007 femmes is in preparation.)

FOUR WORDS: FEDERAL WITNESS PROTECTION PROGRAM...

Now that you've printed exhaustive cover stories on sex symbols who sizzled in the 50s—Mamie Van Doren, Pamela Green, Jeanne Carmen—I feel it's high time that you profile my favorite Brit bombshell, Diana Dors. Long overlooked, this actress—England's sexiest export—could actually act! Prior to her death in 1964, she performed in STEAMING, a film version of the West End play; Diana, outstanding in her role, supported Vanessa Redgrave and Sara Miles.

Here's a little P.S. Julie Strain, who thought she hogged the VAMPIRELLA movie, is outraged that Talisa Soto usurped the role (Strain's

X-Files, 5/6). Well, Talisa Soto looks like Vampi. And she can act. Julie is too tall, planted in Vampi's high heels, she would have towered over her co-stars. And, to be blunt, she cannot act! Since Julie is a FF staffer, there's a risk my comments will not qualify for publication; but people I know say she's on some nice CD-ROM or video box cover and nothing more.

Michael Reed
Eugene, Oregon

(The late Diana Dors was enough of a libertine to earn the condemnation of the Archbishop of Canterbury, who branded her a "wayward hussy." We'll certainly probe into her career for coverage.)

In regard to Julie Strain's dramatic aptitude...well, Ms. Strain preferred to personally address that issue:

"For those gracious readers who sweat over letters to FF that dwell on my 'poor acting skills'...you obviously have a little too much spare time.

"Thank you for watching my movies in the first place. But it does hurt my feelings when you say mean things. I make my living and pay taxes and get the flu just like you. Would you like me to write your boss and tell him/her that you're an awful employee? I wouldn't take the food out of your mouth, or jeopardize your house payments like that.

"I'm studying with an acting coach, now that I can afford it. I had to start somewhere so, come on, give a girl a chance—or I'll tear ya limb to limb."

WINGS

I would like to thank you for your recent piece on the Vampirella: Sad Wings of Destiny special (FF 5/8, Fatale Attractions). I really enjoy reading your magazine each month, and it was a pleasant surprise to see one of our publications featured.

I would also like to make one correction on the information published on the Vampirella Scarlet Legion. The annual membership dues for the Legion are \$15, not \$25 as written. I don't mean to nit-



SHAMPOO HORNS/ACCURSED star Tiffany Shepis (5/12), a succubus who eats souls?

pick on this minor error—I certainly do appreciate the plug for the fan club in Femme Fatales.

Seeth Biederman
Harris Publications, Inc.
New York, New York

[Vampi addicts are encouraged to sample The Harris Horronet, an e-mail newsletter "packed full of info about upcoming projects, convention appearances and preview art. The Horronet is also an interactive discussion group about Vampirella. Scarlet Legion members are eligible to subscribe; just drop your e-mail to horronet@aol.com and you're in!"]

TIFFANY/SHEERI

Though their association with sci-fi is borderline, Sheeri Rappaport and centerfold Tiffany Shepis (both 5/12) should develop closer ties with the genre. Tiffany, who's the Anglicized equivalent of Ornela Muti, is the Dark Side; she's David Lynch's wet dream...no, wait, Clive Barker's wet dream...no, wait, maybe my wet dream. In contrast to Tiffany's blend of fetishistic fantasy, there's Sheeri (the Light Side)—no Mary Poppins, she's a sultry, exotic scaphism. Tiffany is the succubus who wants to eat

your soul; Sheeri is something extricated from Dante's libido—the angel who seduces you into heaven. Somebody hose me down.

Loved Tiffany's conversation: she's smart, she's streets, her dialogue is sometimes tinged with N.Y. delirium.

Loved Sheeri's conversation—sexy and smart, whose writing (loved her profile of director Jane Simpson) is as sparkling as her personality. Glad they have a mutual goal—not trashing their careers.

Laughed hysterically at the comic turn of FF centerfold Theresa Lynn (see FF 5/10) in PRIVATE PARTS. I loved her—and so did the Standing Room Only audience.

Lee Caine
Tallahassee, Florida

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Playboys, Playgirls, High Society, Skin, Celebrity Gossip, Hustler, horror magazines, Traci, Elora, Samantha Fox, Charlie's Angels, etc. Catalogue \$3.00. Nightgowns, Box 107 FF, Glen Oaks, NY 11504.

CELEBRITY PANTIES on display All new 2-hour Sexy Punks Volume 2 \$21.00 Volume 1 still available \$18.00. Both tapes \$28.00. Tapes featured: reality punks from TV Shows, Movies, Talk Shows etc. All video sales available, write for free list or send \$18.00 for 2-hour Private Tube Lotion Company, P.O. Box 415, Zion, IL 60099.

Alert: Femme Fatales Readers! Strictly for fans of Russ Meyer's Vixen (#66) and Beyond the Valley of the Dolls (170)—let's find a way to put Erica Gavin, star of both films, in Femme Fatales. Write them a letter, playboy! I've a time to read an article about somebody you haven't thought of in 23 years, huh? Erica Gavin retired from the films in 1974 after she did the "women's prison" film called Caged Heat. Robert Watson, 7599 Mount Hood, Haystack, CA 95624.

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